8-1-1905

Volume 23, Number 08 (August 1905)

Winton J. Baltzell

THE PUBLISHER OF THE ETUDE WILL SUPPLY ANYTHING IN MUSIC

THE ETUDE

VOL. XXIII. PHILADELPHIA, PA., AUGUST, 1905. NO. 8

Music Teachers' National Association Convention — at New York, June 20-23

There was great contrast between the meeting this year at New York and the 1904 meeting at the World's Fair, St. Louis; the latter was in the midst of a thousand distracting scenes and numberless counter-attractions of all kinds and descriptions, while the former was held in the midst of quiet, restful surroundings, with the noise and bustle of a great city, the metropolis of the country all around it, yet never penetrating the section given over to educational work, on beautiful Morningside Heights.

It was a fortunate thing for the Association that it was possible for an educational meeting to be held in a place where everything tells of devotion to educational ideals. Columbia University, under the direction of President Butler, is distinctly and consistently an educational force, and this is shown strongly in the splendid equipment given to the Teachers' College, one department of the University that closely affects the welfare of the public, for it is here that those who wish may get the principles of education, and the training for educational work that must result in much good. It is a matter of interest to musicians and those who love music that the Teachers' College authorities recognize the value and the place music has in a well-rounded scheme of education that is to make for true culture. In the training of practical educators they offer opportunity for those who wish to make music a specialty, so far as concerns public school music, or for those who would add an understanding of music and its pedagogy to their other training.

It is not an exaggeration, then, to say that the Teachers' College of Columbia University offered an ideal place for the meeting of the Music Teachers' Association to consider the details of a program which was distinctively educational in character, which was intended to get at the root of things which are of vital importance to general musical work, the broad principles which the many can accept and use, not narrow specialties and methods suited to purely local conditions. While a pedagogic basis was undoubtedly present in the program, the actual carrying out and the underlying tendency of every paper and address was strongly for the cultural side of musical work; the professional aspect was held somewhat in the background, while emphasis was laid on ways and means to develop and maintain a musical public.

The festival idea was abandoned—is it a permanent departure?—and those who were present expressed no regret for the change. Recitals, concerts, programs by American composers, etc., will not draw audiences, and are of little or no benefit to musicians who are often the peer of any of those represented on the program. We do not condemn a demonstration, instrumental or vocal, that might be made in connection with a program; but such a demonstration should be for purely educational purposes, not for entertainment, should be practical not esthetic. There would be nothing out of the way for some distinguished pianist or singer to give a true lecture recital, not as an artist to an audience, but as man to man, from the standpoint of a fellow-artist, a fellow-teacher. If musical features are to be brought back into programs of the M. T. N. A. they should represent some such idea.

The meeting was dominated by men who are associated with musical work in our colleges and other institutions of higher education, and the program drew largely on men of this stamp. Among those present were Messrs. Parker and Owen, of the School of Music, University of Wisconsin; Mr. W. D. Armstrong, Shurtleff College, Ill.; Mr. George C. Gow, of Vassar; Mr. H. D. Sleeper, of Smith; Prof. Waldo S. Pratt, of Hartford Theological Seminary; Mr. Wade Brown, of the Baptist Female University, Raleigh, N. C.; Mr. L. B. McWhood, School of Music, Columbia University; Mr. W. H. Dana, of Dana's Musical Institute, Warren, O., and Mr. Charles Farnsworth, Professor of Music in the Teachers' College, who, as Chairman of the Executive Committee, did more than anyone else to make the meeting an interesting and a helpful one, and who was always at hand when needed in program or executive detail. The Association is to be congratulated that Professor Farnsworth is one of the officers for the year 1905-1906. In addition to those mentioned, there were present delegates from various States, east, south and west, representatives from leading schools and conservatories, and a number of prominent teachers from New York and other cities near by. And yet the number present, when we consider the interest and the value of the program, might well have been tenfold greater.

Teachers' College, Columbia University, where Sessions of the M. T. N. A. were held June 20-23.

The opening session of the Convention, Mr. Farnsworth in the chair in the absence of Mr. E. M. Bowman, acting president, was held at the residence of Mr. N. Coe Stewart, for many years associated with musical work in Cleveland, O. Mr. Stewart's home is at Fort Washington, a suburb of New York City. The meeting included a lunch and reception to the delegates as well as a business meeting to consider items of interest to the Convention. Among other things, the character of the program was discussed, the opinion of those present being that the educational and pedagogic features in reality represented the ideas of the founders of the Association. This was expressed clearly and forcibly by Mr. Dana, of Ohio, who was in attendance at the first meeting at Delaware, O., and aided in preparing the program for that occasion. Mr. Farnsworth, representing the officers of the Association, called attention to the fact that with the change in musical conditions and the growth of State organizations, as well as local bodies, it was impossible as well as unnecessary that the National Association should undertake to cover the whole field of musical work. He endorsed most strongly the idea that the proper work

of the National Association is along distinctively educational lines. In the general discussion, a number of delegates participated, some favoring the purely educational idea, others less warmly disposed to it, yet all united in urging the necessity of working for high ideals and holding up the standard.

Wednesday.

The session on Wednesday morning opened with an address of welcome by Dean Russell, of the Teachers' College, in which he suggested that the sensitive na-

E. M. BOWMAN. PRESIDENT.

ture of the musician exposes him to rebuffs and makes his work fuller of personal trial than that of any other profession, and that he needs a trained ability to distinguish between high and low standards and the strength to hold out for the best. In his reply, Mr. Bowman, the president, called upon teachers to be proud of their profession and compared the standing of the musician of the present day with that accorded to him in previous centuries. Today the teacher-musician is a part of the community in which he lives and labors, he is not a paid entertainer with no social position as was the minstrel of early days. The leading address was made by Prof. Waldo S. Pratt, who holds the chair of music in the Hartford Theological Seminary. His topic was "What Should be the Aim and Plan of Work of the M. T. N. A.?" He emphasized the desirability of omitting the music festival features and of concentrating attention on the literary, the culture side of music work, by the careful selection of topics with educational and pedagogic bearing, by the preparation of the best possible papers by representative musicians on these topics and by general discussion, papers and discussions afterward to be put in permanent form. He further advocated local and State organizations, which should aid and support the National Association. General Horatio C. King, of Brooklyn, made an address on the subject: "Lack of Endowments for Education in Music." Half a century ago, music in the United States was considered a luxury. It offered only a precarious living; schools were few in number and teaching was largely in the hands of foreign musicians. Today this has changed much. Music has now its proper place among the fine arts in this country, and its refining and elevating influence is recognized by all intelligent citizens. What we need now is to have large endowments to promote musical education, at least in proportion to the encouragement given to general education. A significant statement was: "Why not extend the school system to include a conservatory of music here in the American centre of musical art?"

The addresses in the afternoon were by Mr. Daniel Gregory Mason, of Boston, "Musical Criticism," and Marc A. Blumenberg, of New York, "Concerts, Composers and Conductors in America." The address of the latter was in the main a review of the conditions connected with musical work in the United States, the difficulties with which Americans must contend because of the dominance of the foreign musician in many directions, particularly in orchestra and the opera, and because of this domination it is difficult for American composers to get a chance to appear before the public under advantageous conditions. The American musician is, therefore perforce, a music teacher, and if he is to have relief and brighter prospects in his career, he must be ready to join with his fellows in organization to improve conditions. "Organize an association for the purpose of having a great combination of musicians or music teachers who have passed an examination before a constituted board and received their credentials and then make that the standard of excellence in the United States, compelling a teacher to show that card or diploma. . . . Unless we propose to put an end to American musical aubition we must organize on a practical basis." A spirited discussion followed. In the evening the members attended a concert at the St. Nicholas Garden, given by an orchestra under the direction of Richard Henry Warren.

Thursday.

The general topic for Thursday was: "The Place of Music in General Education—What Should it Accomplish?" Mr. N. Coe Stewart read a paper on this subject in relation to the public school from the standpoint of the music teacher, in which he advocated teaching children to learn to read music at sight, so as to be able to take their part in choir and chorus work as a means of religious worship and general culture; he called for chorus choirs instead of the quartet so popular. Dr. W. E. Watt, of Chicago, considered the subject of music as an educational item in the schools from the standpoint of the school principal. He claimed that the work as usually carried on is mechanical rather than inspirational and arraigned the public school music teacher for his failure to produce permanent, beneficial results. In the discussion that followed, Messrs. F. W. Root, H. S. Perkins, W. H. Dana, J. D. Mehan, George C. Gow, and Mrs. Fletcher-Copp participated.

The afternoon session was devoted to t[illegible] place of music in colleges and universities. Mr. Mc[illegible]hood, of Columbia University, presented a scheme for making work in music count for entrance to college and discussed the nature and extent of musical work in secondary schools. A paper on the subject: "Development of Musical Taste among College Students," prepared by Mr. H. C. Macdougall, of Wellesley College, was read by Dr. H. G. Hanchett, owing to the absence of the writer of the paper itself. Mr. Albert Ross Parsons, of New York City, delivered a very able address on the question as to "The Effect on the Private Teacher in Having the College Recognize Music for Entrance." This was followed by an earnest discussion, in which both college and private teachers expressed diverging views. A dinner at Brighton Beach, attended by most of the members, closed the record for Thursday. It was a disappointment to many of the members that Sir Edward Elgar, the famous English composer, who is at present in this country, was unable to accept the invitation of the Association to be its guest at the dinner. Every one was anxious to meet this composer who is so eminently one of the great figures of modern music, and to have the pleasure of hearing him express himself on musical matters.

Friday.

Friday morning was a season of great activity; the practical side of musical work was up for consideration, and sections had been arranged for to discuss questions connected with the Voice, Piano, Theory, Class Work. In the vocal section, Messrs. F. W. Root, of Chicago, H. W. Greene, of New York, and John D. Mehan, of New York, discussed the subject of the session: "The Essentials that Should be Agreed upon for Pupils of Average Musical Ability" so far as vocal study is concerned. It was not to be expected that the speakers should agree upon the points they should urge, which made their remarks the more interesting and instructive to their hearers. In the section devoted to the application of the above subject to piano study, a paper on elementary work was read by Mr. C. B. Cady, one on intermediate work by Miss Kate Chittenden, and on advanced work by Mr. Henry Holden Huss. In the theory section the subject was "Work for Appreciation Explanatory Both of Structure and of History; application of the topic with reference to Public Schools, paper read by Mr. Thomas Tapper, to the Piano, Mr. Silas G. Pratt; and to Elective Studies in College by Mr. George C. Gow, of Vassar College, who made a strong and scholarly presentation of his subject. The private teachers in attendance were much interested in the section devoted to various forms of class work. The papers and demonstrations were "Practical Methods in Sight Reading," by Miss Eva B. Deaning, of New York; "Progressive Musical Training from Kindergarten Through High School," Miss Mary Fidelia Burt, New York, class work in piano study by Mrs. Fletcher-Copp, of Boston, and Mrs. Carrie L. Dunning, of Buffalo, N. Y.

The afternoon session was devoted to business and included consideration of proposed changes in the constitution, election of officers and selection of a place of meeting in 1906. The newly-elected officers are:

Pres., Waldo S. Pratt, Hartford, Conn.; Vice-Pres., Charles H. Farnsworth, New York; Secretary, Charles W. Morrison, Oberlin, O.; Treasurer, Walter Spry, Chicago.

Program Committee: George C. Gow, Poughkeepsie, N. Y.; Edward M. Dickinson, Oberlin, O.; Arthur Foote, Boston.

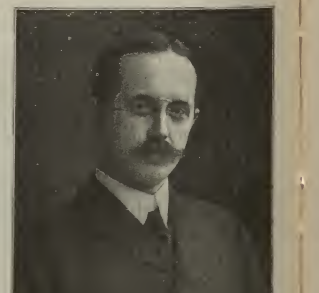
Executive Committee: George H. Andrews, Oberlin, O.; James H. Rogers, Cleveland, O.; W. H. Dana, Warren, O.

Educational Board: A. L. Manchester, Spartanburg, N. C.; A. J. Gantvoort, Cincinnati; F. A. Parker, Madison, Wis.; Rossetter G. Cole, Chicago; C. B. Cady, Chicago.

The place of meeting selected is Oberlin, O., and it was recommended to the officers that the educational and pedagogic features of this year's meeting be followed next year and that they should be paramount to the festival idea.

In viewing the work of the Convention as a whole, tribute must be paid to the splendid manner in which President E. M. Bowman carried on all meetings, keeping up enthusiasm from one topic to another by his apt and felicitous comments and his happy introductions of speakers. He held things in firm hand and kept meetings from lagging. Mention was made previously of the yeoman work of Chairman Farnsworth, of the Executive Committee.

In closing this account, THE ETUDE voices the wishes and hopes of the officers of the Association and all who are interested in the good work that teachers all through the Middle States and the middle west, who will be within convenient distance of Oberlin,



CHARLES H. FARNSWORTH. CHAIRMAN EXECUTIVE COMMITTEE.

may make up their minds to be identified with the Association and with its work the coming year. Don't wait until next June to get started now. Some plans are in shaping that can be worked upon during the year. Let us have local and State associations at work in their own interests and in that of the National Association as well. If you want to do something, write to the Secretary next fall to find out what you can do in your own section that will help.

Practicable Promotion of Music in Small Places

By W. S. B. MATHEWS

THE reports of the condition of music in large and small towns of this country, already published by THE ETUDE, are clear upon two points:

First, that owing to the fact that music is an art of specialized aptitudes, only a relatively small percentage of the total population arrive at musical taste without especial advantages of training. Hence the large city is the place where a sufficient number of this class leavens the population, to furnish support for first-class concerts.

Secondly, that in many small towns the very best musical activities are well maintained, expensive high-class concerts are supported, and so on. Oberlin, Ohio, is a shining example of such a state of things, yet Oberlin has, I believe, but about 4000 inhabitants. When we inquire how it happens that this insignificant inland town, this seat of a "fresh water" college, has arrived at this stage of musical intelligence, we find the answer in the high ideals and sincere ministry of the music teachers who have shaped Oberlin's growing taste.

It follows, therefore, that any other town might progress in musical taste and cultivation and come to give the same cordial support to first-class musical privileges. That is to say, if musical taste will live and reproduce in the climate of Oberlin, it will also live and reproduce in thousands of other small towns, just as soon as the conditions prepare for the crop. Hence we face the question of speedy instrumentalities for developing musical cultivation in small places.

Let us begin by emphasizing the fact that this cultivation did not come as a by-product of the study of Liszt rhapsodies on the piano and Italian arias with the voice. Never. It came from other sources. First, a serious view of music generally, and a high estimation of the proper place and value of music in culture. Dr. Rice had this, and he impressed it in time upon the evangelistic clergymen who gave stability to the early Oberlin faculty. The means through which this attitude toward music became strengthened until it leavened the community were practically three:

First, a great church choir, well supported by a good organ, singing in the course of the year several oratorios, and singing every Sunday serious and impressive choral music of various kinds of excellence. This was the old choir of the First Church, and it numbered towards the last, I believe, about 125 singers. The Second Church soon had another choir of like excellence; and the two together made a great choral society, capable of giving splendid interpretations of oratorio. The immediate effect of this element in the culture was to ally musical ambition with that part of the community where it properly belongs, namely the church element, which in every community makes a natural selection of those inhabitants who are idealistic and optimistic in temperament. These people belong to the natural body of supporters of music, and it is a great misfortune for any place where a separation has taken place. Moreover, the serious choral music, heard on Sunday, when the bumps of ideality are in their most responsive state, finds its natural atmosphere. Thus an aspect of seriousness was imparted to music.

The second important elemeut, I fancy, in the evolution of the place was due to the violin teacher, who had the religion of chamber music, and who at great personal cost of time brought his associates together for practice, giving a few really creditable chamber concerts, more and more every year; later the chamber music increased to an orchestra, about half-way between a professional orchestra and a student orchestra. This gave tastes of other aspects of music, and furnished a background for displaying the occasionally fine pianists of home manufacture in concertos with string or orchestral accompaniment.

The third element in this fruitful compound was the intellectual and theoretical, which supplied a background of logical thought for the musical activities. From its earliest times as a music school, Oberlin has worked as diligently to produce capable composers as any European conservatory, and they have succeeded nobly. This high standard of intelligence permeated all branches of instruction. Every person entering for graduation is required to study at least two instruments: Piano and violin, voice and piano, organ and piano, etc., the object being to give an ambi-visual or stereoptical image of music, and not make it consist of playing a few selections upon any one instrument. Every student had also to pass in his harmony, counterpoint, fugue, musical history, and so on—in short, the school aimed to produce all-around capable musicians. This was the ideal of the school, and this eventually permeated the place, and the faculty as well. The theoretical training supplied a mental test of values in works, and when taken along with the ear-tests of works, and the historical tendencies, worked to produce intelligent hearers of music, with a minimum taste for the sensuous and the sensational, and a maximum taste for the idealistic, the serious, noble, and beautiful.

Oberlin has no monopoly of this combination. Prof. A. A. Stanley and his associates are working the same at Ann Arbor, and with the same kind of results. The music school has not yet grown so large, but it will do so after a while and pass far beyond, because the student clientele of Ann Arbor is much larger than that of Oberlin. Like results are being worked out at Evanston, Ill., and at Lincoln, Nebraska, and other places. The thing is demonstrated. What we have to do, what we must have for serious musical results, are these. Very high intentions, persistent working with the best means we have, and good luck in bringing people together in supporting desirable efforts. What does this mean when applied to a small town where there are one or two fairly good teachers, heart-sick at the lack of public interest, and a general tendency of the young people to all sorts of musical emptiness?

We lose an immense amount by our habitual ignoring of combined effort, especially in the small places. Suppose, for instance, we have a fairly good pianist and one violinist who is better than the others, a possible companion, not too much demoralized by the necessity of playing for dancing (to keep the wolf from the door). We can begin chamber work with these two instruments, and if the players are not too well supplied with technic, let them give attractive movements from the lighter sonatas of Mozart, Beethoven, and Schubert, for piano and violin. It will do but little good to do this merely as playing; it will be better to give short explanations of what the work proposes, the mood of the compositions, and the like. But only suggestive explanations. No story of each sonata, no fanciful proem about despair and hope and other Byronic rubbish.

Yet something had better be, because we have to furnish a standpoint for those who will hear the music casually, and remark afterwards that they do not think it "very pretty." Get the music heard with respect. This is indispensable; then get it heard often, until it is liked.

One of the most curious propagandist movements for high music that I have heard of, was carried on in a Western small city many years ago by a rather domineering young girl pianist, much addicted to the Bach "Chromatic Fantasia and Fugue," the Schumann "Etudes Symphoniques," and the last Beethoven sonata, the one in C Minor, Op. 111. She began with the latter. A few friends, including the minister who dwelling upon the effects, and the manner in which the idea progressed, the system of development in handling the subjects, and the characteristic variation of mood in the different variations of the last movement. When the audience had begun to get fairly enthused, the sonata was played in its entirety. That small congregation learned to love a few great compositions and to know them as to their sound, their feeling, and their meaning.

A choral society is practicable in almost any place by getting the co-operation of the choir leaders and combining several choirs, with leaders monthly in rotation, or one in two months, in rotation, each leader selecting his work and preparing his concert—this to give every man his chance. Of course, even if you are a fresh graduate from a conservatory, with choral music as a major in your diploma, you cannot really expect the choir leaders to turn over their singers to your capable handling and take back seats themselves. And here is a great principle! Namely: *Never forget that you are merely one of those who love good music and seek to serve it.* More efforts are vitiated by the idea that nothing really makes for musical culture unless you personally direct it, than by any other one cause. Remember what happened to Elijah when he listened to this whisper of Satan that inasmuch as he was the last remaining prophet of God, he might as well die. The Lord showed him five thousand other prophets who had not bowed the knee to Baal. You are not the ONLY ONE. Do not forget it, even after graduation!

Do not be afraid. There is a great underlying feeling in every community that music is a good thing; and that they are not getting out of it all they ought. Therefore promote all sorts of practicable activities, which will give performances of good music in well-intended spirit at least. Piano recitals, a few of them; song recitals, whenever a well-trained singer can be found to sing in the English tongue. Remember what St. Paul says about the futility of prophesying in unknown tongues, except a translation immediately follow. Chamber music, even a little. A small orchestra or club of instrumental players. What if you succeed in getting fairly good performances of only a few light overtures, dance movements, selections from longer works; it is in the right direction.

In places where there are quartet choirs, a very effective musical society for musical improvement might be formed of the singers, in such music as Mendelssohn's four-part songs, and other light works, which would give a great deal of pleasure to all concerned. Such a society might meet around at the houses, eight or twelve singers, with a reception in the church once in a while. Lasso's "Matona, Lovely Maiden" and a lot of the songs in the rich collection of old and new, the C. C. Birchard "Laurel Songs." This would be musical life well worth having.

Hence my recipe for promoting a musical atmosphere is simply to *Get music into the atmosphere—into all strata of the atmosphere.* This is all there is of it. *Many* aspects of music, working in appreciative combination. It requires a few teachers who love music and have a little of good sense and social instinct. Is this impossible? I trow not! Yet we must admit that it is rare.

Meanwhile, the teacher is not to forget that while he owes it to the place of his residence to do everything in his power to increase the public appreciation of music upon rational grounds, he owes it even more, if possible, to his pupils to take care that they personally are in a way of coming into the musical part of the community as fast as years give them position. This means that in addition to teaching the instrument and the fingers or voice, he must also teach *music*, the objects of music, the qualities of good music, and so on; in short, the student clubs of which we have spoken several times. This is part of his indispensable duty to his patrons and to the magnification of his office. If you respect your own profession and wish to be respected in it, perhaps the best way of all is to do things in it which show that you do respect it; and that it ought to be respected.

WAGNER was of opinion that Mozart would have penned the truest, fairest, and completest drama, if he had met the poet whom he only would have had to help. "But he never met that poet," wrote Wagner. "At times it was a pedantically wearisome, at times a frivolously sprightly maker of opera-texts, that reached him arias, duets, and ensemble-pieces to compose; and these he took, and so turned them into music, according to the warmth they each were able to awake in him, that in every instance they received the most answering expression of which their last particle of sense was capable."

PERSEVERANCE, accuracy, the mastery of beginnings, with perfection the aim in view—these will secure success in all things, whether it be in the making of shovels, the acquirement of a language, or the building of a cathedral.—*Orson Swett Marden.*

CHRISTIAN SINDING.

BY EDWARD BURLINGAME HILL.

With the exception of Edward Grieg, there is no Norwegian composer at the present time who enjoys so great a popularity and reputation among his countrymen as Sinding. Christian Sinding was born at Kongsberg, Norway, January 11, 1856. There is a decided predilection for artistic pursuits in his family; his brother Otto, who is a painter, exhibited a huge panoramic picture in the Chicago World's Fair of 1893, and his brother Stefan is a sculptor. As a boy, Sinding disliked school, his ambitions were all in the direction of music. After studying the violin and musical theory in his native town, he went, in 1874, to Leipzig, where he studied at the Royal Conservatory for three years under Carl Reinecke and Adolph Brodsky. During his student days two characteristic traits are recorded, a constant impulse to introduce the forbidden consecutive fifths into his compositions, and the misfortune of receiving larger bills from the copyist than any of his student friends, because his music had so many more notes to the page! A royal scholarship allowed him to continue his studies at Leipzig, the *Hochschule* at Munich, and in Berlin. In 1879, a sonata for violin and piano by Sinding was performed at Leipzig, but the critics were so harsh in their treatment of the work that the composer burned the manuscript. Later, Sinding returned to Norway, where he earned a livelihood by playing the organ and by teaching. In 1890, he went to Copenhagen to live, but at present he is established at Christiania. Sinding is said to be remarkable for his liberal opinions on questions relating to economics and politics, with a distinct leaning towards Socialism.

As a composer, Sinding has written for orchestra, chamber music in various combinations, songs and much piano music. Among his orchestra works the best-known is the symphony in D Minor, Op. 21, which has had many performances in Europe, notably under Weingartner, at Berlin, in 1895, as well as in this country. His "Knightly Episodes," Op. 35, a suite for orchestra, has been given in Chicago, Philadelphia, and Boston, also in London and other European cities. There is also a *Rondo Infinito*, Op. 42, for orchestra, dedicated to Ferruccio Busoni, the celebrated pianist. Possibly the first work of Sinding's to attract widespread attention was the "Variations in E-flat," Op. 2, for two pianos. These Variations were played in Berlin by d'Albert and Madame Carreño, and also by two English *ensemble* pianists, Ross and Moore, to the especial satisfaction of the composer. Among other early works for the piano are the Suite, Op. 3, in the old style, and the concerto in D-flat, Op. 6, with orchestra, which was played by the late Franz Rummel. The concerto is developed from one theme, somewhat modified in the different movements, and the piano part is written in the modern grandiose style. Sinding's chief publications in the field of piano music are Studies, Op. 7, three pieces, Op. 24, six pieces, Op. 25, three pieces (Album Leaf, Tempo di Minuetto, Song Without Words), Op. 31, six pieces, Op. 32, five pieces, Op. 33, six pieces, Op. 34, fifteen Caprices, Op. 44, six Burlesques (Burlesque, Pleasanterie, Bagatelle, Coquetterie, Etude Melodique, Arlequinado), Op. 48, six pieces (Prelude, a la Minuetto, Concert Etude, Humoreske, Arabeske, Pittoreske), Op. 49; six Melodies Mignonnes, Op. 52; Minuet; Nocturne, a la Burla; Scherzo, Op. 53; Etude, Rondoletto, Serenade, Tempo di Valse, Op. 54; five Etudes, Op. 58, five pieces, Op. 62, eight Interludes, Op. 65, and eight Interludes, Op. 72. There are also two pieces for two pianos, Op. 41, and two sets of four-hand pieces, seven waltzes, Op. 59 and Op. 71. In all there are more than a hundred pieces, all of which possess technical or melodic features worthy of study. Especially interesting are the "Songs without Words," Op. 31, No. 5, the Folk-Song, Op. 31, No. 6, the Marche Grotesque, Op. 32, No. 1, the deservedly popular Frühlingsrauschen, Op. 32, No. 3, which has been often played in this country by Harold Bauer, the Minuet, Op. 31, No. 3, the Gobelin, Op. 32, No. 6, the Rhapsodie de Guerre, Op. 34, No. 6, the entire set of Melodies Mignonnes, Op. 52, the Scherzo, Op. 32, No. 6, the Ondes Sonores, Op. 34, No. 2, the Caprices, Op. 44, Nos. 9, 13, and 14. Sinding's piano style is well adapted to the instrument; it is fertile in clever interlocking devices, but his rhythms are too frequently monotonous in the extreme. As a violinist, Sinding has written much for his instrument, including two concertos with orchestra, Op. 45, in one movement, consisting of three divisions, and Op. 60, also a "Legend," with orchestral accompaniment. In the combination of violin and piano, Sinding has composed much, including two romances, Op. 9 and Op. 30, three suites, Op. 10, in A minor, Op. 14 in F major, and Op. 51, entitled "Scenes from Life," two sonatas in C, Op. 12, and in E, Op. 27, also four short pieces (Prelude, Ballade, Berceuse, and Fête), Op. 43. In addition to the foregoing list of chamber music must be added six pieces for 'cello and piano, Op. 66, two trios, Op. 23, and 64, a piano quintet, Op. 5, played by Ferruccio Busoni, with the Kneisel Quartet, in 1891, and a string quartet, Op. 70. The quintet is one of Sinding's most popular works and has been performed

Christian Sinding.

twenty-nine times, in twenty-one cities, of eleven countries! In vocal composition, Sinding has published upwards of one hundred songs, many of which are of remarkable beauty. He has also composed a cantata "Til Molde" for solos, chorus, and orchestra, which contains some remarkably poetic passages for the chorus, though somewhat tinged by the influence of Wagner.

Before proceeding to estimate the value of Sinding's compositions, and his position among Norwegian composers, it is surely appropriate to quote what Henri Marteau, the celebrated French violinist and an admirer and close friend of Sinding, has to say of him: "Phrenologists would surely find it worth while to examine the form of Sinding's head.[1] I have rarely seen a forehead as large and as prominent. The physiognomy gives one the impression of extraordinary vigor and will. His clear eyes look at one with a gaze that is almost insupportable. His personality, like his music, produces at first an unexpected and singular effect. He gains on acquaintance for he is a seclusive man who speaks freely only when he knows his man well and has a sympathetic regard for him. I do not speak of his opinions about music through au easily understood feeling of delicacy, but I can say that he is very exclusive and for this I congratulate him. It would not be otherwise with a musician who is so original and who consults his inspiration as his only rule. I also find it most natural that in his early works the influence of certain masters, especially the indisputable influence of Wagner, is to be perceived. This is always true of the greatest geniuses. He is very Norwegian in his music, but less so than Grieg, because his works are of a far broader conception and would find themselves cramped in the forms that are so dear to Grieg."

In examining Sinding's compositions it will at once be seen that he possesses a fluent technic, not only in writing for the piano, for violin, and other stringed instruments, but also for the great resources of the modern orchestra. His themes, not always of great distinction, are interesting chiefly when they partake of the Norwegian character. The influence of Wagner, to which Marteau refers, consists chiefly in the absorption of certain harmonic habits, rather than to any marked resemblance in themes. Perhaps the true quality of his talent can best be brought out by comparison with the better-known traits of Grieg. At the outset it must be acknowledged that his technical equipment is far superior to Grieg's not only as regards the individual technic of the instruments for which he writes, but also in regard to grasp of the larger forms. Sinding has far less mannerisms in composition, but he also lacks the definite individuality which constitutes so large a part of Grieg's charm. Sinding's compositions may reproduce the scenery and forbidding characteristics of Norway more graphically than Grieg, but the latter gives us the fragrance, the poetry and the romance of Norwegian life in a degree to which it would be hopeless for Sinding to attempt. Sinding may approach the epic poet in the gaunt, bleak outlines of his D Minor Symphony, but Grieg is the inspired lyricist who gives us enchanted glimpses of the details of Norwegian life. After all, a comparison between these widely differing individualities is hopeless at best. It is only necessary to hear Sinding's gloomy, though fine song "Esschrie ein Vogel" which breathes a Northern pessimism to realize this. While Grieg has done far more to reveal Norway intimately to us, Sinding has shown us points of view on a larger scale, with an atmosphere and color-scheme entirely distinct, which yet may be essential to complete the picture.

[1] The photograph from which the cut was made that accompanies the above article was made by Siri Fischer-Schmevoigt, Münchner Str. 49-50, Berlin, W. It is the finest and most characteristic picture of Sinding that is to be had.—Editor The Etude.

WOMEN IN MUSIC.

That old law of compensation which Emerson talked about gets in its work on the music teacher. There is much complaint, and probably much reason for it, from the musical fraternity that young and incompetent teachers, by their cheap rates of instruction, reduce the income that a well-fitted teacher may expect for his work. Not only is the majority of such teaching done by young women, but one might be safe in saying that nine-tenths of it came from the feminine source.

As soon as the average girl has taken three terms of lessons, she begins to cast her eye 'round for pupils. Too often she finds them. And she is bound to have them, so places her terms at 50 cents a lesson—or less. By the time there are twenty of these in a town of five thousand, the well grounded professional whose lot happens to be cast there finds serious inroads made on his income, as most of the people of the place cannot distinguish between good instruction and poor, and desire only that it be cheap.

On the other hand, the professional musician must thank the fair sex for much that is good. Nine-tenths of his income is derived from instructing young women and girls. Were it not for the interest of this sex in music, he would starve. So here is another illustration of the law of compensation. The sex that gives him his livelihood reduces it.

A FEW HEATED REMARKS.

BY T. L. RICKABY.

The thermometer registers 93 degrees in my studio at the present writing, and, to quote several thousands of the late graduates, "the end is not yet," because only one-half of July has been melted away, and August is not usually noted for its coolness. The thought that so many are taking themselves away to mountain, lake, and seashore is very, very liable to arouse a feeling of discontent in the breasts of those of us who must work on; for we are conscious of the fact that if we could only get away from our present conditions, no one would enjoy more than us

"A mossy nook,
With lillies gleaming in the brook,
And willow branches zephyr shook,
Far, far away."

Although a poet said it, it is none the less true that

"Home-keeping hearts are happiest."

And a man who had been in every part of the known world told me a few days ago, after a trip to Australia, that outside of the pleasure of looking at strange scenes and peoples, and the more or less educational advantages that travel offers, the greatest pleasure and profit and happiness that we can expect in this world come only from one's work at home. Emerson spoke of the mistake made by so many people who travel to Europe in search of beauty, saying that it existed in all its glory in the places they had left, and that they would fail to find it where they went unless they took it with them.

It is much the same in the matter of rest and recreation. Lakes, mountains, and seashore do not necessarily mean rest—in fact, too often they are synonymous with labor, tribulation, and worry, not to mention expense.

"Ah," some one retorts at this point, "the grapes are sour"; and while we may be induced to admit that we are making a virtue of necessity, there can be no harm in trying to extract some grains of comfort from our circumstances, even if we do not reach the conclusion that we might be a whole lot worse off.

Now to begin with, it is much easier to give music-lessons than to receive them. Poor little children who ought to be in the woods, the parks, or by the streams, filling their lungs, developing their muscles, and making the acquaintance of their natural companions, birds, butterflies, and flowers—they find music-lessons and practice the severest of tasks at this time of the year. The teacher can lighten his own load considerably by making things as pleasant as possible for "the least of these little ones."

Then there are the older pupils—many who have been in school for the regulation nine months—who were, so to speak, wound up to "go" that length of time. At commencement they relax, and it must be very difficult for them to brace up again and go to work at the piano when they know and feel that they ought to be resting and recuperating. Still from a sense of duty to parents, or from a sincere desire to learn music, they sacrifice their own pleasures, and work along, more or less bravely. The teacher can encourage them, and manifest to them in many ways his appreciation of their efforts, and that he knows of their sacrifices and sympathizes with them fully. By so doing, his own discontent and disappointment will "grow small by degrees and beautifully less."

Then again, some of us are fortunate enough to have under our care pupils who for three-quarters of the year have taught music themselves, and instead of taking the money they have earned and spending it in pleasure-seeking and amusement, they invest it in further study. We are much honored by such people, and with them our very best work must be done. Such work is reward enough for any sacrifices we may have to make. Our influence through such pupils is far-reaching, for they, being older and realizing that so much depends on their improvement, are much more in earnest than the majority of those who study at other times. The pleasure of teaching them is tenfold. In all these cases our work is very much easier than theirs, and the sooner we realize it the happier we will be. Speaking of harder work than ours reminds me of the picture I have witnessed from my window for several days—the making of a foundation for a large public building in which scores of men are engaged. Such a mass of perspiring humanity! From morning till night, laboring in the sun—many being engaged in excavating below the surface where never a breath of air reaches them. Just think of the thousands that are laboring thus all over the land, without expectation of recreation or vacation—except an enforced one—and then let us be thankful that we are "not as other men are."

Moreover, another season is rapidly approaching. In view of this fact, it might be well to examine our work of the past year very carefully. Look over the list of pupils who were failures, total or partial. Was the fault ours or their own? If it was theirs, study up different ways of dealing with them. If the fault was ours, then let us lose no time in changing our methods of work. Analyze the causes of our success and failure as far as possible for the sake of those we may be allowed to teach in the future. In fact, by this sort of self-criticism we may easily double our efficiency for next year, and the present time is a very suitable one for any self-examination we may subject ourselves to. Further, we might go over last year's recital and concert programs and see wherein we may improve on them in the coming season. We might, in addition, map out new musical work—special composers' evenings, class lectures, and what not. In fact, if every teacher was alive to the possibilities and duties of these summer days, the heat would lose half its terrors.

I believe that, as a rule, music teachers are too much given to bewailing their hard fate. Now, I am convinced that musicians have no more to contend with than the rest of mankind. On the contrary, they live under many more desirable and pleasant conditions than the majority of those who must work for their daily bread. However, this is liable to lead me into deeper water than I care to venture, and so I will conclude this hot weather talk with best wishes to all who happen to read it.

HELPS FOR NEW TEACHERS.

BY FRANCES C. ROBINSON.

IV.

Sight-Reading.

It is surprising how poorly some pupils appear to see what is on the printed page of music. We call them slow readers, sometimes think them stupid. Now what is the real trouble, and what may we do to train them so they can read readily and well?

I think deficient sight-reading generally is due to weakness in one (or all) of the following three qualifications, viz.: 1. Mental concentration. 2. Accurate and ready knowledge. 3. Ready technic. Concentration and perception are mental attributes, therefore sight-reading depends largely upon certain mental habits. We say the eye must be trained to quickness of perception, but we should be more correct if we said the brain must be trained, for the eye is used by the brain, and if the brain is slow at taking in we shall have a poor reader of music.

To be a good reader of music at sight is so important to the musician that it should receive the most painstaking care from the start. No doubt many teachers do as I have done, namely, originate exercises in writing music and in reading notes aloud as quickly as possible first in the staff, using first one clef and then the other, and then notes above and below, and so on. This needs to be done over and over, simple though it is, until each pupil can read the notes in a flash. Then I write some exercises in intervals and chords and require the pupils to read them aloud just as fast as they can, and so on. I do not know of any books that will cover all the ground, but if any teacher feels that she needs an assistant to start her in such work I should recommend a little booklet, "Primer of Eye Training," by M. S. Morris. The same writer has another little pamphlet, "Practical Time Lessons," which would, no doubt, be helpful to many teachers.

Any teacher wishing to go more deeply into the subject of training and developing children mentally should read carefully Miss Catherine Aiken's book, "Methods of Mind Training." It is instructive and very suggestive on this subject of cultivating attention and quick perception. The book is published by Harper & Brothers.

An important thing in teaching music to beginners is the writing of music, just plain copying. Many teachers fail to realize the value of this. In copying music—making an exact and neat copy—one observes a thousand little details that otherwise might never be realized.

In copying music the eye has time to observe all details and become accustomed to them. The brain and its organ, the eye, may thus begin to read accurately and slowly and, after a time, to read still accurately but more rapidly.

Sight-reading includes quick analysis. We cannot analyze without a knowledge of harmony, therefore elementary harmony (at least) is indispensable. Begin with half and whole tones, then scale building, etc., teach children this much certainly of elementary harmony. It is useless to expect them to read well at sight if this is omitted.

There must be no confusion in the mind of the ready sight-reader regarding the rhythmical signs, there must also be familiarity with the various groups, octaves, etc., of the keyboard; signatures of each movement must be quickly observed and remembered, accidentals duly noted, and so on.

All the requirements necessary for good sight-reading are of a general character and depend upon the development of certain faculties which, quite often, we find require a special course of training. Once the particular deficiency is discovered it is then our duty to devote ourselves to that, seeking earnestly and patiently to overcome it.

To the expert sight-reader a ready technic is most important, but this he certainly will possess if he has been taught in a careful, thorough manner.

Classes with tests in reading at sight often bear good results. Let each one try reading at sight some exercise or piece that is entirely new. It is advisable to select for such tests music that is a little below the pupil's present grade. Do not give too difficult music for sight-reading. It takes time to bring a pupil to the point that he can read well at sight music that is up to the limit of his ability in every respect.

Especially as pupils reach the fourth grade, reading music at sight must not be left to chance. It may not be included at every lesson, but frequently a lesson should be devoted exclusively to this one thing. Teachers find it very difficult to apportion time so as to include everything they wish to teach in a short lesson hour, and there are some things that a teacher is obliged, as a pupil advances, to leave to the honor of the pupil to be included in his daily practice. For example, scales and technical exercises that must be faithfully practiced every day—these may not be heard at every lesson, but teachers should call for them at stated times in order that the pupil's progress may be duly noted and further instructions given when required. And just so in sight-reading. Give regular home work in sight-reading, and as I said above, frequently devote a lesson or part of one to this branch alone.

In giving home work in sight-reading give explicit directions. Sometimes when testing a pupil and training him in this branch it is well to let him start on a new piece at a moderate tempo and not allow him to stop for mistakes—the tempo is all important, and he is to do his very best at that tempo, then on repetition he must try to avoid all the mistakes he made before. An excellent thing is the reading of duets with the teacher. Train pupils to play with equal ease in all keys. Do not allow them to begin by fearing five or six sharps or flats, do not allow them to be frightened by the turns and trills and other ornaments that come upon them unexpectedly when reading new music. If they know them thoroughly they will not be afraid of them. As a student advances, reading difficult music becomes more complicated and involves knowledge in many forms.

Time-Reading.

Failure to keep true and even time is a fault met with in a large number of players. Carelessness is frequently the explanation, but in many cases it is due to lack of realization of note-lengths. Many teachers fail to devote sufficient attention to the matter of the time value of note-rests. Clipping notes as one plays is a very serious defect, it mars performance, and is a habit that grows upon one. In playing, the effect is a jerkiness that approaches the staccato style, and rhythm also is destroyed if time values are incorrect.

To cultivate true reading choose a simple composition of marked rhythm, with strong accent, then train the pupil to feel the time inwardly; to think it as well as count it aloud. Usually advanced pupils may be permitted to omit the counting aloud, but accurate time must be insisted upon.

HANS CHRISTIAN ANDERSEN AND MUSIC.

BY AUBERTINE WOODWARD MOORE.

In all that has been written about the beloved poet of children, Hans Christian Andersen (1805-1875), on the occasion of his widely celebrated centenary, there has been but little mention of his relations to music. This is peculiarly strange in view of the fact that music plays so prominent a rôle in his works, and that he regarded it as an influential factor in daily life. It is, therefore, pleasant to find in a contemporary German periodical a paper on the genial Danish author, with special reference to his views of the art from which he freely declared sympathy, consolation, and strength were to be gained. The paper is by Dr. Adolph Kohnt, and bears the title chosen as a heading for the present article. In what follows the liberty has been taken of drawing largely from Dr. Kohnt's statements and intermingling with them facts and fancies they have called to mind.

From earliest youth, Andersen's ears were open to music, and he cherished throughout life profound reverence for the art. His writings are full of references to the songs of birds and of children, the songs of beings natural and of beings supernatural. He dwells fondly on the blessed angels that lift up their voices in jubilant hallelujahs, on the pealing of organ tones that blend sweetly with children's choruses, and of the invisible holy bell, in the vast cathedral of nature, that rings alike for the wealthy king's son, genius, and for the poor boy, the faithful servitor of art. Nor does he fail to express contempt, as in "The Swineherd" and in "The Nightingale," for those who prefer what is artificial to true art. This last conceit is not a bad one to dwell upon in these our times when mechanism has invaded the realm of music and is proving a menace to the tonal art.

A delicate tribute is paid by him to the "Bird of Folk-Song," in one of his most charming nursery tales. Its readers are led to the ocean-lashed barrow, or grave-mound, of an old Gothic warrior-king, on which, at midnight, sits the ghost of the buried hero. Moving on the face of the waters toward the barrow, a ship is seen. The sailors cast anchor and land. Among them is a skald, as the old Norse bard is called. He approaches the spectre and inquires:

"Why do you mourn and what is the cause of your sorrow?"

Then the shadowy being answers:

"No one has sung the deeds of my life. They are dead and vanished. No songs have borne them to distant lands, and to the hearts of the people. Therefore it is I find no rest, no peace."

With this the phantom proceeds to recount the valiant deeds of its earthly career, that had remained unsung because there was no skald among the dead king's contemporaries. As the sad wail dies away, the visiting skald seizes his harp and to its clanging tones sings of the courage of the hero's youth, of the strength of his manhood and of his glorious achievements. The ghost's face shines as the bright edge of a cloud in moonlight, the fluttering form disappears in the radiance of Northern Lights, and above the mossy grave-mound, with its runeless stone, there hovers, as the last echoes of the harp resound, a tiny song-bird, with the clear, ringing note of the thrush, the soulful note that speaks from heart to heart. The song-bird is one that soars over hill and dale, over mountain and forest—it is the bird of folk-song which never dies.

"We hear its song," continues the poet, "we hear it now in this very room, while myriads of white snow-flakes fill the outdoor air, and the storm rages high. The bird sings not only the grave-song of the hero, it sings fond, tender songs of love and the fidelity of the North." Whenever we hear sounds like the pealing of distant organ tones, or the ringing of bells from elfin heights, he tells us, sounds like the songs of Ossian or the wing-beats of the Valkyries, and whose wondrous harmonies uplift our souls, we may know that it is the singing of the bird of folk-song. This is the bird, as we well know, that gives voice to the untrammeled outpourings of the human heart and bears them afar.

One of the very precious lessons to be drawn from Andersen's stories is that no genuine talent should be permitted to run to waste or suffer shipwreck. In his "Only a Fiddler," he dwells tenderly on the "unseen consecration of music." Christian, the hero of the book, he says "had a feeling of the pearl, the holy pearl of art, which lay concealed within his soul; but he knew not yet that it, like the ocean pearl, must await the diver who will bring it forth to daylight." This book, so the author tells in his "Story of My Life," made so profound an impression on a wealthy lady in Saxony that she vowed if ever she should meet with a poor boy who possessed musical talent she would not allow it to be dwarfed, as in the case of the poor fiddler. Not long afterward, Friedrich Wieck, the father of Clara Schumann, brought two poor boys to her, assuring her of their decided musical gifts. She received them both into her home, and had them both given splendid musical training with most satisfactory results.

The hero of the "Improvisatore" is also a youth with musical gifts whose whole soul longed for what he could not always attain. The author describes, with wonderful sympathy, the impression this hero received on hearing the Allegri "Miserere," in the Sistine Chapel at Rome. Soft tones, as from the world of spirits, rose above the deeper notes of the composition. To the young man these ethereal sounds seemed like the weeping of angels dissolved in melody. The peace he had sought in prayer but had not found, flowed into his heart. He felt joyful and strong, as he had not been for a long time.

It was through Jenny Lind that Andersen, as he tells in his "Story of My Life," first became sensible of the "holiness there is in art," and of "the power God has given to genius"; through her he learned that "self must be forgotten in the service of the Supreme." No one, he declares, had ever a more ennobling influence on him as a poet than she. Her singing brought him a new revelation from the realm of tones, and was freighted with truth, deep meaning and intelligence. Great though he found her as an artist, he fully agreed with Fredrika Bremer that she was still greater as a woman.

He listened to the music and enjoyed the personal acquaintance of many other noted musicians, including Malibran, Christine Nilsson, Spohr, Cherubini, Rossini, Weyse, Gade, J. P. E. Hartmann, Mendelssohn, the Schumanns, Thalberg, Liszt, and Wagner. With the simplicity of a child he describes the impressions they and their art made upon him, and takes great delight in mentioning music written for his poetry. "The poet," he says, "is like a bird; he gives what he has and he gives a song." A good-night song of his, set to music by J. P. E. Hartmann, was sung by Danish students at Thorwaldsen's funeral, and afforded the poet special satisfaction.

Once in Leipzig, Andersen passed "a truly poetical evening" with Robert Schumann, who a year previous had surprised him with the honor of dedicating to him music composed to a group of his songs. Schumann's wife, Clara, was also present; a little music, a festive supper and mutual interchange of ideas shortened the evening only too much. Happy hours were also passed with Mendelssohn "that glorious man of genius." "I heard him play again and again," says Andersen; "it seemed to me that his eyes, full of soul, looked into the very depths of my being. Few men have more of the stamp of inward fire than he has. A friendly, gentle wife and beautiful children make his rich, well appointed house blessed and delightful. When he rallied me about the stork and its frequent appearance in my writings something childlike and amiable was revealed in him."

Liszt and Thalberg both manifested warm friendship for Andersen. In Weimar he found Liszt using every exertion to make known the music of Wagner, partly by bringing it on the stage, partly by writing about it. Referring to this Andersen says: "Wagner is considered as the most remarkable composer of the present time, a position which I cannot in my plain, natural feeling well admit; it seems to me as if all his music were composed intellectually." In "Tannhäuser" he admired the "well-delivered recitative," and recognized the "grand picturesque elements," but felt there was lacking "the flower of music—melody." "Lohengrin" he considered "a wonderful tree, without flower or fruit." He regarded Wagner as "the thinking composer of the day, great through intellect and will, a mighty breaker down of old-fashioned things," but did not discover in him "that divinity inherent in Mozart and Beethoven."

At Zurich later, he met Wagner, living there in exile. Liszt had enthusiastically commended the man to him. He went to his house, and was received in a friendly manner. During the happy hour that ensued, he learned that the German man of genius knew but few of the Danish composers, and only Gade well. "I got to telling him therefore," continues Andersen, "of the great storehouse of Danish music, instrumental and vocal." He spoke also of the Swede Belmann, "akin to Wagner in this, that they both themselves wrote the text for their music, but in other respects opposed to each other." His words seem to have impressed Wagner, who said: "'Tis as if you told me a real fairy-tale from the realm of music, and rolled up for me the curtain that shuts off from me all beyond the Elbe."

Here let us leave Hans Christian Andersen, wondering as we do so what he would think, if he were here, of the later music dramas of Richard Wagner, and how the tone-poems would strike him of another Richard who at present occupies so much of the musical world's attention.

A CRITICISM OF POPULAR MUSIC.

BY E. F. BEAL.

It often seems to be quite as difficult a matter for a serious-minded teacher to gain the attention, goodwill and obedience of the erstwhile rag-time, ear-playing pupil, as it is to find a considerable number of fine examples of *propria* outside the exact sciences. This cheap-style popular music is simply no more nor less than an expression of the emotionality of a cheap or ignorant personality. Although the science of sweet sound does not lend itself to the expression of vicious feeling and the emotions of depravity, still, the unending and monotonous "clitter-clatter" of even the senseless and puerile rhythms occurring in all cheap-style music as a class, is certainly evil in its associations, since none but emotionally undeveloped persons could ever think so little of themselves as to compose, or be so blind to its entire lack of beauty as to play it.

Of course, we have no objection to a well-written piece of popular-style music in its place, but its place is a microscopic one at best; as regards its poetic content, it rises little above "Little Jack Horner." An almanac is all right in its place, but would you hope to derive any considerable literary culture from the most thorough perusal of it?

Music need not be specifically wicked to be utterly worthless and trashy. It is only too bad if it be simply a natural sort of time-waster. Time-wasting is the twin-sister of idleness—one of the greatest of sins—and out of these two grow all crime and its attendant suffering in the world.

Very few of the good writers care to write baby music, it seems, and so the "just-make-believe" fellows have had the field pretty much to themselves, until the term "popular music" has become so disgraced that most fairly good writers shun it as a form in which to express a single musical thought. True art can teach no wrong, for as Schumann has said: "The laws of art are also those of virtue"; but it is the lack of art in this unskilfully composed stuff that causes the harm, the lack of order, time-wasting and wearisome repetitions.

There is primarily no harm in sweet sound, to be sure, but if you tie yourself up to babyish forms in music, even after you have outgrown your "bib-and-tucker," is that right? Sensible people will not think you an overgrown baby at all—don't fear that—but they will think something; and they will not be so far wrong as you may think, either.

Good music, on the technical side, will discipline you into carefulness and promptness (wonderfully rare but indispensable qualities in those who would make a success of life); and on the emotional side it will create within you the lovely impulses, love and longing for a life of noble endeavors; it will awaken your soul to an appreciation and fulness of enjoyment of the masters' creations.

Those only who have noble emotions, likes and desires, can grow to be what God and nature would have them to be. To have these naturally, is to be talented; but these things can be cultivated by all. As you feel like being, so you will grow to be, provided you exercise your powers in the direction of your emotional inclinations. Beethoven was said by experts to be without feeling or talent; whether they were right or not, he attained to the greatest heights in subjective musical art of any man that ever lived.

The best piece of good fortune which can come to one is opportunity for intimacy with a leader, in whatever line of life he may be engaged.—*Edward Everett Hale.*

SHOULD THE TEACHER OF MUSIC GIVE FREE LESSONS?

BY EVA HEMINGWAY.

During one of my summer vacations, I was idly playing upon my piano, and, at the same time, a young man of eighteen years was hanging curtains in the room and singing along with my playing. As a vocal teacher I was interested, for I noted that he had an unusually good voice. As he was the sole support of a widowed mother who had three small children, I offered to teach him each day during the summer, free of charge. In the autumn he went, at my suggestion, to a larger city where another vocal teacher gave him the same offer; namely, to teach him without cost to himself. After a year of lessons, the teacher made him his assistant. The young man is now singing a small part in "Parsifal" and continually rising in the singing world, and, at the same time, adding much to the support of his struggling mother.

Does it pay? Is it right to give lessons gratis to talented pupils who are poor?

I have received more real happiness at each step of progress in this young man's career, and the accompanying thought of his mother's support through his music, than I could have acquired in buying all the pleasures of a season. This may seem a sweeping statement, for one can buy many pleasures during a season; but happiness, which will grow on any soil, thrive in any environment, live under any condition, can only be attained through worthiness, and cannot be bought on a bargain counter. To find your life you must lose it. Mrs. Browning has said in Aurora Leigh: "An artist who lives for art alone is a second-rate artist." It may be questioned here whether happiness should be a primary motif in life. Most decidedly, it should be sought as the only true normal condition of mind, as health is the normal condition of body.

Every day brings responsibilities and opportunities to the music teacher. Responsibility and opportunity never exist apart. If we discover one, we may know that the other is near at hand. The moment the teacher ignores responsibilities and opportunities, that moment contentment (a poor anchor) will overtake him and a death-knell will be rung out to his progress. One author says: "Content is diluted despair." Content deadens the individual and checks the growth to higher planes of life. Content is neither happiness nor pleasure.

The true teacher not only gives free lessons to the worthy, but also gives the best of himself or herself to each pupil. This can only be done by concentration. As a soldier in battle forgets his wounds by the aid of concentration, so the teacher of music is able to forget bodily and mental fatigue by concentrating all thoughts on the most trivial need of the pupil.

Napoleon was endowed with a mighty and tremendous mind and will power and wherever he appeared the shout went up: *"Napoleon! Napoleon! Vive l'Empereur!"* Yet, with all this, he was reckoned as one of the greatest failures, everything in life considered, that the world has even known—Why? Because he did not dedicate his spirit to helping others; because mentality was in supremacy. The successful man or woman is one whose mind and spirit work synchronously.

Prince Bismarck said: "During my whole life, I have not had twenty-four hours of happiness." Eighty-three years of wealth and fame and power, yet this one thing he lacked! He deadened the spirit of liberality, thus causing a profound distrust in humanity, thereby eliminating all happiness from life.

Liszt, inspired by the great spirit of love—and when writing of him, it is difficult to suppress the use of too many adjectives—Liszt, the great impetus to musicians, the man who "threw the life-rope to drowning Wagner," the man of whom every one raves, the man who gave music such an impulse for good, gave himself entirely to others. He instinctively knew that the law of harmony was service to others. He lived as he died, utterly oblivious of mercenary considerations.

The musician of today can give according to his responsibility. The hour will chime when every note and every chord shall ring out to his sensitive ear the proclamation of universal love and self-devotion to others, which brings life everlasting. The staff in music has been the growth of ages. Each generation has added line by line. Men's broader spiritual consciousness has demanded broader expression in music. We are learning note by note, and the time is surely coming when we shall draw from the great reservoir of sound a helpful response to the minor chords of grief, and the suffering, and thus will be attuned these lower notes to higher, higher notes of gladness.

Scientists tell us that a "sound wave goes on forever." What a responsibility upon each and every one in the musical world! Let us pour into the vast universe, melodious strains of love and helpfulness and drown, by these higher vibrations, the lower notes of sin and suffering. Let us awaken to the consciousness that every note finds its part in the great oratorio of life, and, as it wings its way through space, let it be pregnant with the thought that love is the law of life.

"Listen to the song of life."

Store in your memory the melody you hear. Learn from it the lesson of harmony.

SUMMER DAYS IN THE NEWBERRY LIBRARY, CHICAGO.

BY T. CARL WHITMER.

One of the first things to strike the musician who goes to this splendid library is, that no matter how old a book is, it is in fine condition, scarcely thumb-marked. Indeed, many hundreds of pages have never been seen since the printer gave his last weary look at them. Surely, musicians from Chicago and outside do not know the value of their collection or else they possess equally fine private libraries—a usual (!) thing with the wealthy mind owner!

Certainly, certainly, a large percentage of a teacher's or a player's time should be given to research work. The greatest amount of such work done is, I imagine, in the books containing genealogies; for no matter how new these books are they are bethumbed and unhygienic in the extreme. One has no trouble at all times getting hold of Palestrina, or Josquin de Pres; or Coussemaker's valuable investigations! Indeed, "librarying" in music is really not a very strenuous occupation, for competition is at a low ebb.

Some of the interesting things in the Newberry are the only known copy of the first edition of Peri's "Euridice" (1600)—I hope some time to give a close analysis of this work from several points of view;—Zarlino's three most important treatises. Brunelli's canzonets and madrigals; motets of Cifra (pupil of Palestrina); Cazzati's canzonets; Spontone's madrigals; Francesco Soto's sacred songs; Boethius' "Musica"; Giovanni Battista's (of Gagliano) canzonets; concerted pieces with organ by Pellegrini (1619); Athanasius Kircher's "Musurgia Universalis" (1650), and two others by the same; Bresciano's "Tesoro Illuminato"; Andrea Angelini Bontempi's "Historia Musica" (1692); Andrea da Modena's "Canto Harmonico" (1690); Martini's, Fux's, Tartini's, Rameau's, and Gerbert's works; Marcello's settings of the Psalms; 19 volumes of music and theoretical works—15th and 16th centuries—issued by a German society for the publication of old music; all of Purcell's and Palestrina's music and practically all worthy ancient and modern music; all of it, or almost all, in full score.

Certainly a most tempting lot of works, ancient and modern. My brief catalogue is but a suggestion of what they possess. Then, one is treated right royally by the librarians, and the time spent there will make any musician a broader, more modest, more sympathetic player, writer, teacher. And in using the word sympathetic I cannot help feeling more and more as from year to year I examine this old music, say of de Pres or Palestrina, how far our average sympathies are removed from the spirit contained in these works; how difficult it is to shift our point of view in order to come into a direct appreciation of the works built upon the old tonality. I am reminded of those words contained in one of Vernon Lee's essays in her "Juvenilia." It expresses better than any other thing which has come to my notice—the feelings of one of us when for the first time we have heard, say the Pope Marcellus Mass:

"The avidity with which the ear catches hold of every promise of a distinct movement—a promise continually disappointed—the pleasure lapsing into disgust at the apparent cadences invariably dissolved as soon as noticed; the excitement of the short scale movements upwards and downwards which seemed, in the midst of this chaos, like exquisite melodies. It went on, and on, and on; and round and round for ever, sometimes soft, sometimes loud, but ever the same, without limits; an eddying and whirling of strains perpetually revolving upon themselves; parts crossing and recrossing only to remain forever isolated like disconsolate spirits wandering past each other, or stars moving about in crowded solitude; the music—if ever there was such—of the infinite and the impersonal."

The "tossing about of the different parts in strange disconnection, the constant movement of the phrase backwards upon itself, the reabsorption into a limbo of sounds of the half developing form,"—as she puts it in another part of the same essay,—here is where the hard task of shifting our point of view comes in. Rare is the person not a dried-up antiquarian who has sympathies equally pronounced for the ancient and the modern tonalities. And yet, undoubtedly, it remains as a task for some man to teach us broad appreciation through much explaining, and still more, through giving us many concerts to listen to—of this old music, and ultimately lead our composers to be as broad and inclusive as our modern plus the ancient tonalities permit. No one can make a special study of early music—say fourteenth to sixteenth centuries—without arriving at the conclusion that our ordinary and simple series of notes which we usually put into but the two modes, major and minor, is far from exhausted; and this without encroaching on an imitation of ecclesiastical music.

FRANZ SCHUBERT AND HIS COFFEE MILL.

The student of musical biography is acquainted with Schubert's irregular domestic life. The following anecdote by Franz Lachner throws interesting light on Schubert as a composer and as a *chef*:

Many a time I visited my friend Schubert in his scantily furnished rooms in the Liechtenthaler suburb. One afternoon in February, 1826, when I stood knocking at his door, it was cold and dismal. Schubert, delighted at my unexpected arrival, greeted me with open arms and visible pleasure. "Come in, come in, I am glad you thought of me. This is a bad day for my work. Everything goes wrong, I have no inspiration. We will have coffee and over our cups we will discuss our future and consider the vast fortunes we are going to make."

He went to his primitive wooden cabinet (his most precious piece of furniture except his old piano, he used to declare) and took from this antique, another, a rickety old coffee mill, which he called his jewel. The coffee beans were measured out, spectacles laid aside and a vigorous grinding, with humming accompaniment, began. Suddenly he cried: "I have it! I have it! you rusty machine"—and flung the mill into the corner, with a scattering shower of beans.

"Have what, dear Franz?" I exclaimed, in astonishment.

"Oh, it is too beautiful to have such a grindstone as this—melodies and themes come flowing! Yes, this ra-ra-ra, it is inspiring! It transports us into the world of imagination," murmured Schubert mysteriously.

"It is your coffee mill that is creating, not your brain," I laughed.

"Quite right, Franz," cried Schubert, "that's the truth; but my brain hunts, for days at a time, for what the little machine will often bring me in a moment. Hear now what this hideous thing has conjured out of me." He ran to his piano. Wonderful music flowed from his short, fat fingers. I pulled out a piece of paper and wrote down his improvisings. They were the themes of his wonderfully glorious string quartet in D minor, that work of monumental importance and imperishable beauty.

After we had finished our sketches, Schubert sprang from the stool with the words: "Come, Franz, now we will hunt out all the coffee beans, so that we get our coffee." It was too absurd to see Schubert, stout as he was, grouping around the floor and both of us hunting for beans, but soon our Mocha was ready and poured, and, to tell the truth, Schubert was not only a great composer, he was also a past master in the art of coffee making. A cup of coffee prepared by his hand was far more delicious than many a "brew" in the best coffee-houses of Vienna.

A LESSON IN COMPOSITION.

A SATIRICAL DIALOGUE.

Translated from the German of Bernhard Sekles by Frederic S. Law.

Dramatis Personæ.
A new German Master.
A new German Student.
Place: A large German City.
Time: Unfortunately, the Present.

THE master speaks: "What brings you to me?"

The student answers: "The wish to break the fetters laid upon me by the Conservatory."

"Have you brought me a tone-poem?"

"Certainly, dear master—but I hardly dare show it to you."

"Why?"

"Because of its unattractive simplicity."

"If that is the only fault, do not be discouraged. Nothing is easier for the rising composer than to get rid of his simplicity."

"Oh, you inspire me with hope! nevertheless, I realize the weakness of my work far too much to show it to you. The themes are insignificant; and then their arrangement—think of it: only a simple sonata form!"

"'Tis true that since Beethoven no one has succeeded in this form, but it may be possible, by means of interpolations and additions in the shape of codas, to give it breadth and dignity. Did you intend it to express any definite meaning?"

"Oh, honored master, I did not venture so far as that. When I wrote it I had only reached the point of trying to make music effective as music, without regard to other considerations. Later, I confess that it occurred to me that it might answer as an overture to Schiller's 'Maid of Orleans.'"

"Overture? You mean Symphonic Prologue!"

"You are right—Symphonic Prologue, to be sure. See! the first theme from its rather long-drawn-out character can be taken to indicate something solemn, and thus have relation to Joan's heavenly mission; while the second theme with its more passionate rhythm must be considered the motive of her love for Lionel."

The master examines the score. "Yes, you are right. I see that you have the spirit of a true tone-poet and I am willing to accept you as a pupil."

The student, enraptured, kisses the master's hands, and exclaims: "A thousand thanks, dearest master! Oh, you shall see how your every hint will find a grateful and painstaking disciple. But, tell me—do you not find the two themes, treated at length as they are, really insignificant?"

"H'm! they might be given more importance—in different ways."

"Ah, yes—but how?"

"Perhaps, at first, by giving each a name. For instance, by calling the first the 'Heavenly Mission' motive; the second the 'Earthly Love' motive."

"Oh, thanks, thanks! That is a grand idea. But —do you find that these names really make them more significant?"

The master responds, somewhat vexed: "To be sure they do!"

The student, abashed, ventures to say timidly: "Then, dear master, you spoke of other means?"

"Certainly! they will gain immensely by being combined after each one has been heard separately. This will give an uncommonly poetical effect."

"Allow me to say that I thought of that but gave it up because they did not harmonize."

The master smiles compassionately. "Now I see how strong the academic fetters are of which you spoke at first. In MODERN counterpoint there is no such thing as harmony! Nowadays we conceive each voice as a sharply-marked individuality. Have you ever known two such natures to come together and harmonize? No; when they collide, conflict is the result—dissonance, not consonance. And since we conceive art as the picture of life, we say: In COUNTERPOINT there is no harmony!"

"Oh, now the scales fall from my eyes! How I thank you for this enlightenment. So I need have no care for the discordant effect of these two themes put together? Perhaps I can also add this little motive from the finale—of course, after I have named it?"

The master, rising, answers benignantly: "Certainly."

"Oh, thank you again and again! I had no idea that it was so easy to become a modern composer."

"You mean—Tone-poet.' Day after to-morrow I shall see you again?"

"Without doubt."

(Exeunt.)

GETTING THE BEST OUT OF PUPILS.

BY FREDERIC C. PERRY.

CARLYLE once expressed in his odd style the value of self-esteem: *"The fearful unbelief is unbelief in yourself."* He makes it impressive, and so it should be. One shrinks to hear a teacher calmly boast that he "has taken the self-conceit and nonsense" out of this pupil or that. We acknowledge that an overamount of self-esteem in a pupil is an unpleasant feature, but this element of character requires delicate handling on the part of the teacher. Carlyle is right when he asserts that it is even a *fearful* thing not to possess the desired amount of belief in self. To succeed in life, teacher and pupil both require self-esteem; that is, confidence, tempered with judgment.

It is the part of a good teacher's mental equipment to know how to give pupils their due amount of praise for work well done. The teacher must know how to draw the line between flattery and words of appreciation. Every right-minded pupil takes great pleasure in coming with his lesson learned well enough to please his teacher. And the better the lesson the greater the reason for taking account of the good work in awarding the pupil a due meed of praise. In addition to this, there is a great impulse to deeper interest in his musical studies, especially if the teacher succeed in convincing a pupil who has a marked amount of talent and genius that these gifts are a divine intimation that by much hard work he can become an especially good musician.

It would astound some of our rushing, hurrying music students, could they be told the time a concert pianist had given to the practice—to the perfection, that is, of one single piece. Whether it take a long or a short time to learn one piece such a pianist does not leave his piece for another until it is learned. He knows that one piece played with a true appreciation of the author's meaning, with every chord and the pianissimos with delicate tenderness, and every phrase artistically finished, is more acceptable to an audience, and brings a better reputation than ten pieces blundered through, with blurred runs, muddy chords, and slovenly arpeggios. The pianist must remember that the public is only interested in the result of his labor; caring little whether the piece which delights them was learned in a week, or whether it cost six months of hard labor. If his playing is perfect, it at once counts him an artist; if imperfect, he is condemned; it cannot decide whether his errors are attributable to a want of musical ability and appreciation or to insufficient practice. Generally, in such cases, both are true; the fact that he will offer to the public an unfinished piece is proof that he is wanting in musical appreciation. The true musician shrinks from marring the composition of a master by imperfect execution.

We say then to the student: When you have learned perfectly one tune, play that if asked. When you have learned the second retain the first, and so on, till you have at least twelve pieces in your repertoire. From that time you may occasionally drop one, but always retain in your memory from twelve to twenty solos. This is easily done by setting apart a certain other number to be played two days a week, a certain other number two other days, and so on, making such a program of practice that all will be played at least twice per week. By this system the pianists has always something to play.

I think it is Swift who says: "Good manners is the art of making those people easy with whom we converse." A teacher should acquire the skill of placing his pupils immediately at ease when in his presence. Pupils are particularly sensitive to criticism, and much of the criticism given by teachers is unjust, and, in a measure, overbearing. The teacher must remember that the pupil sees things from the standpoint of limited experience, and has practiced and played as correctly as he knew how; the teacher must not forget the pupil's limitations and criticise from the standpoint of his greater experience and knowledge. It is the teacher's duty to put himself in the pupil's place, to explain and illustrate, to help and criticise the pupil without injuring the sensitiveness of that pupil's nature, for if he is really a musical pupil he will be highly sensitive. Above all things, be just, just to the pupil, to his work, to his ambition, and in so doing you will be just to yourself.

ENNUI.

BY A. W. SEDGWICK.

THAT musicians are subject to ennui or brain-fag is brought to notice by the large number of nervous, irritable, and worn-out teachers. There are various causes of their mental fatigue and all come from too close application in some form or other. The music teacher is the one to suffer most, and it is to him that the most thought should be given.

Teaching means a confinement which it is impossible to eliminate; in the first place, teachers of the primary and intermediate grades in music have mostly school pupils to teach, and as school work is now so compulsory that a child is demerited if absent, it means that a pupil who cannot have a lesson period between or after school hours has to give up music. Consequently it is obvious that the music teacher must find time in those given hours to do almost a day's work. Therefore, there is hardly a five minutes' margin between lessons. This plainly shows what causes ennui.

It is advisable for teachers to begin anti to end lessou periods as nearly in time as possible, so that a short time may elapse between lessons, and in that given time to do something to vitalize the system; a form of calisthenics in a light way, or to go out of doors and fill the lungs with pure air.

One of the worst plans in teaching is to sit constantly by a pupil and confine oneself to the printed page, for it invariably produces lassitude; and, as a scientific fact for a relative case, by the use of a mild form of mesmerism, a patient is made to sleep by focusing the eyes on a given point or kept in a fixed position. so a close attention to a pupil's defects and mistakes in such music as Bach, produces a fatigue which is next to impossible to overcome. A teacher should divide his work during the lesson hour that his mind may have the greatest variety of change, as, first, scales; next. ear-training; then Bach; followed by pieces for expression (which pieces the teacher should know so thoroughly that he may leave the pupil's side and go to another part of the room, and yet be able to pick out the slightest flaw in impure rendition).

It is well to note that the teacher who wishes to do the most for his pupils will be careful to keep good hours in retiring; for a lack of the requisite number of hours' sleep tends to ruin vitality and to produce irritability and general nervousness; so if, through necessity, hours are lost at night, one should take the rest at any odd intervals during the day. In such a way we are doing more for our pupils and for ourselves.

The teacher who is continuing his studies at the same time, has double the strain on mental activity, aud also more bodily fatigue; hence he must take double the care of himself. When he is practicing three to four hours daily, besides teaching, it means that number of hours of sitting with no support for the back. Therefore, when the lessons are given, a chair should be used that will give entire support to the shoulders and the small part of the back; also, in cold weather a cushion may be used, and in warm weather a chair with a light cane seat (an excellent chair for teachers are those manufactured for typewriters). In all cases, both with teachers and pupils, care must be taken that there be no chance for causing round shoulders, since that not only makes a bad appearance at the piano, but produces weak backs, narrow chests, and unhealthy lungs.

Teachers, look to your physical condition and the mind will be healthy, active, and productive. Use no stimulant to counteract ennui.

ENVY is not a welcome, yet frequently a zealous, assistant to talent, since it spurs unconsciously to new activity.

STUDIO TALKS.

BY S. REID SPENCER.

A TEACHER is supposed to have more strength and agility in his fingers than his pupils have. He may play something and tell a pupil to play it as he does. If the teacher uses more strength or agility than the pupil possesses, the pupil may feel that such a performance is some distance beyond him. But when the pupil has to admit that the teacher did not use any more strength or agility, or even as much, as the pupil possesses, a similar performance may, with propriety, be expected from the pupil without its being necessary to develop his capacity further. Barring the two things named above, a pupil's hands are supposed to be as good as those of his teacher.

To accomplish a certain result, a certain definite amount of practice is required, varying with the pupil and conditions beyond control. Lessons cost a certain definite amount. The more practice between lessons the fewer required, and the less the cost of a musical education.

If harmony should be taugut in the most ideal manner, the exercises would be heard sung by an unaccompanied quartet, and not played on an instrument. Many students lose sight of the fact that the piano or organ is a makeshift, and used only because a quartet could not be procured.

Elementary pupils should not be discouraged by their slow progress. Even the most talented advance slowly at first. The rate of advancement increases gradually, and the further faithful workers carry their studies, the faster will be their rate of progress.

All technical work should be practiced slowly at first, with the highest possible finger stroke, and the speed increased as the work is perfected at each point. At high speed the exaggerated stroke will diminish of its own accord. But the high stroke should be retained until a speed is reached that renders it impossible, and then diminished no more than necessary.

When a note is struck, the vibrations of the string will continue, growing fainter and fainter until they cannot be heard or until stopped by the damper. The damper operates when the key is released, unless the so-called loud pedal is used, which holds all the dampers suspended, thereby allowing other strings to vibrate in sympathy with the one struck. This increases the volume of the tone. Now, if it is desirable to sustain a tone as uniformly as possible, the loud pedal should be used towards the end of the tone, and not at the beginning. This places the increased vibrations where they are needed the most. The whole secret of learning when to use the loud pedal lies in learning when *not* to use it. Among the amateurish abuses of the loud pedal may be mentioned: pedalling during staccato notes or at the end of a phrase, thereby unduly prolonging the tones even though the hands let go of the key in the proper manner and at the proper time; also on scales in the middle or lower register, thereby blurring the tones together; failing to release the pedal between different chords, which gives the same result; and sustaining notes with the pedal when the proper effect might be produced by holding the keys depressed.

Grace notes, embellishments, turns, etc., might be termed parasites. They have no time value assigned to them, might be erased without leaving the time even a fraction of a heat short, and therefore must steal their time from adjoining notes. This time is taken, as a rule, from the note following instead of the one preceding, though exceptions are found. But it is a pity that grace rests are not written after phrases, so that pupils will separate each phrase from the one following, and not give an effect similar to that produced by a reader who ignores all punctuation marks.

Keep all muscular movement as near the finger tips as possible. The wrist should not assist in anything the fingers can do alone, the elbow should not assist the wrist unnecessarily, nor the shoulder the elbow, etc.

Embellishments in antique music should not be played as brilliantly or as rapidly as in modern compositions. The old clavichord actions would not have permitted the technic of to-day to display itself, had it existed at the time, and anachronisms in music are as absurd as they are in painting or in literature.

A good method consists principally of "don'ts." Avoid the many things that should *not* be done, and the things that should be done will then be easily mastered.

Anybody can open or shut his hands in the dark, cross or uncross his feet, sit, stand, etc. Every possible position of the hands, arms, etc., in playing should be equally independent of optical guidance. Look at the hands when first starting to play, and not again unless it is necessary to transfer the hand as it is from one part of the keyboard to another.

The thumb is a ringleader of insubordination among the fingers. If it is controlled, the fingers will give comparatively little trouble.

A ritard properly played may be compared to a paling fence with the pickets a uniform distance apart, but at a certain place the space between two of them is a little wider, but so little it cannot be noticed. The next two are the same, and so on until the spaces are widened so that the difference is quite noticeable when looking back some distance, but not when comparing any two adjoining spaces. The time pulsations should be spaced in the same way. Anything that can be noticed at once is inartistic.

A bad method is insidious. It steals upon the player before he is aware of it. Slow practice will prevent it, provided vigilance is exercised in every direction, at every moment, in order to check the development of anything bad, the moment it appears. This means a constant mental strain and alertness at even the slowest speed. The pupil may rest assured that some sort of bad method will show itself the moment the most intense vigilance is allowed to relax a particle.

A vertical blow from a hammer is much more powerful than a glancing blow. The finger-stroke should be vertical, for the same reason. Place the hand in correct playing position. Now, if a finger is raised and lowered without any movement except in the first joint, the finger-tip will describe a curve. To prevent this, the second and third joints should be slightly closed and opened as the finger rises and falls, so that the tip is always perpendicular, no matter what the position may be. Do not permit the slightest false motion.

DEVELOPING MUSICAL IMAGINATION.

BY ROBERT BRYMER.

IN teaching art we must endeavor as early as possible to bring students to our art basis. I mean by this that pupils must be taught as soon as possible to discriminate between what is and what is not artistic. This can be accomplished by teaching at once that an artistic composition embodies an idea, more or less distinct, and that it is the player's part to discover and understand that idea as clearly as possible in order that he may give to the composition the significance that the composer intended.

Many times the idea of a composer is shown by the title he gives to a piece. Instruct your pupils to make out a list of pieces in which the original title is suggestive of the intention of the composer. For example, pieces with such titles as "The Brook," "The Wanderer," "Expectation," "Wandering Winds," "The Peasant's Fair," "Song of the Gondolier," and so on, are frequently more or less descriptive, or poetic. The teacher may then take certain pieces and, with the pupil, observe the form and style. Take, for example, a piece entitled "The Brook," and show that the subdued part, the undertone represents the ripple of the stream, and that the melody floating above this may mean a maiden sitting by the brook softly humming the little tune to the accompaniment of the murmuring brook. Take "The Ghost in the Churchyard," by Theo. Kullak; "Warum"? (Why?), by Schumann, and many others, and call attention to the character of each piece.

After the pupil is well interested in so much, show him that entire classes of compositions,—nocturnes, barcarolles, slumber songs, etc., are each similar in their own class, and yet as a whole represent a variety and help the pupil to see wherein the distinction lies. In just such simple ways teachers may begin the developing of musical imagination, and there can not be good expression without such development.

Expression and interpretation are the all-important things in music. If a player possesses the most finished technic and lacks expression, his performance can never satisfy musical listeners. Technic, in both theory and practice, is being carried to such lengths that one would almost suppose it to be the sum total of good piano playing.

Technic, for the sake of "showing off," may be art, but it is not musical art. A composition may be perfectly played so far as technic is concerned, and yet fail to arouse any feeling other than that of wonder at the manual dexterity displayed. It cannot be commended as a musical performance, for there is no sentiment expressed nor emotion kindled. It is but a cold, glittering thing, without form or expression. There is no desire on the part of the writer to discredit the value of technical training; its necessity is acknowledged and its importance in the curriculum of study conceded; but it must not be assumed that technic is the first and only qualification needed by a pianist. Back of that there must be a musical feeling, and the ability to influence others.

It would undoubtedly be an advantage to all piano students to combine singing exercises with their instrumental studies. One who sings is less likely to play mechanically than one who does not, for the ability to sing requires a musical ear,—a qualification, by the way, not possessed by all who play—consequently the playing of a pianist who is able to sing will naturally be characterized by a sympathetic, singing tone, and an appreciation of the legato touch, so essential in the playing of cantabile passages. The conception of sentiment, and the desire to give it expression, are likewise more apt to claim the attention of one who sings than of one who does not. To get thoroughly infused with the spirit of the piece, and to convey that impression to others, is the controlling purpose of the vocal artist. The words of the song represent his own thoughts and desires; for the time being he feels that he is the embodiment of all that the song suggests, and while due regard is paid to the requirements of technic, still the dominating feeling is so to impress the song itself upon the audience as to make it forget the singer in the song.

No more important duty falls to the music teacher than that of training the emotions or of developing musical feeling and imagination. Each pupil must learn to play with expression and artistic feeling.

GAINING ENDURANCE.

"He who pursues art seriously, whether as an amateur or a professional, will not shun any difficulty that leads more rapidly to the goal. And the teacher must, on his part, understand how to foster in the young pupil a love for music, even when giving him many a hard lesson. With regard to the necessity of beginning early with difficult exercises, the author would refer to the drill of the Prussian recruits, and to an example from ancient history.

Observing how the Prussian recruits learn to march, how they must first raise the leg, with strongly-bent knee, very high, and hold it for some time in this position, how they then with a jerk stretch out the leg and foot perfectly stiff, hold them so a moment, and then tread on the ground, thus dividing each step into three parts, whereas in ordinary life the practice is merely to raise the foot a little above the ground and then set it down—observing all this, one might at first judge this method to be more whimsical than useful; indeed, many a superficial observer might consider such an exercise as only worrying the poor man for nothing, for 'in actual marching, he never uses this kind of step.'

"But this very exercise gives the Prussian soldier steadiness and endurance in marching, precisely because he has been required, practicing slowly, to exert to such a degree the power of all the muscles of the leg, he is able later, in more rapid movement, to overcome with so much greater ease the difficulties of a long and fatiguing march. So, too, did many a Roman soldier, before going into battle, bind metallic soles under his sandals, in order that the march, when begun, might seem rather a relief.

"In the same way, when the pianist applies in his slow practice the most difficult method, requiring the exertion and concentration of his strength, he will strengthen, in a high degree, the muscles of his fingers and in playing overcome all difficulties with greater certainty and ease. For indolent or weakly students of music this method is, of course, not adapted. perseverance and a certain amount of strength are nowadays necessary to every one who desires to carry piano playing beyond mediocrity. Nevertheless, that perseverance and earnest striving accomplish more than strength alone has been proved by the great artists Bülow and Tausig, who with slight bodily frame and small hands, have done such wonderful things."—*Ehrlich.*

PRACTICAL IDEAS APPLIED TO THE TEACHING OF CHILDREN.

BY KATHARINE BURROWES.

If the boy is "Father to the man," certainly the girl is "Mother to the woman," and it is manifestly the mission of all educators, whether musical or otherwise, to see that the early education of the little ones is such as to develop the best possibilities of the future man or woman. These early beginnings may seem small, but if they are not well done, if the foundation is not strongly built, then the building will never reach its fullest usefulness, the character will never achieve its best possibility. Music teachers have, as a share of this great mission, the development of the musical germ which exists in every child, and in order to do it to the utmost of our ability, it is necessary to realize that as each brick is an essential part of a building, so nothing, however apparently trifling, is too small to be important. We must do practical work, and we must know what means to use in order to produce certain results. We must give thought and attention to the most elementary points; we must spend ourselves in the endeavor to impress these upon the minds of the pupils intrusted to us; and most important of all, we must study the little unformed minds and use such methods of teaching as will best develop their latent possibilities.

Psychology is a favorite word with educators in these modern times, and it is often accompanied by so much obscure and meaningless verbiage that practical and simple-minded persons feel inclined to regard it as a strange and somewhat occult science; but many are attracted by incomprehensible diction, and think, like the wondering onlookers at Gilbert's and Sullivan's Bunthorne:

"If this young man expresses himself in terms too deep for me,
Oh what a very wonderfully deep young man
This deep young man must be."

However, stripped of all its explanatory obscurity, psychology is a science which is studied either consciously or unconsciously by every painstaking teacher both of children and advanced students, and the more a teacher adapts her means of instruction to the mind she has to deal with, the more successful she will be. The more too she will be working upon psychological principles, although she may not call them by so long a name.

It is not easy for the adult mind to take the point of view of a child, and yet to be successful in teaching children it is very necessary to do so. Teachers must think back to the days of their childhood, and remember the things which interested and pleased them then, as also the things which wearied and antagonized them. If they do this intelligently they can make their own childish experiences modified or broadened or otherwise altered to suit differing mentalities, helpful to them in the work of our maturity. If we take this backward look, we shall find, being average people, that what we enjoyed most was play in some form or another. Play appeals to all children in all generations, and through it they gain much of their physical strength and development. If, therefore, physical play is good for physical development, why is not mental play good for mental development? Here we strike the keynote of child education.

The average child enjoys play above all things. Play consists of physical or mental exercise in which is present some exciting or stimulating element, plenty of competition and a definite object to be gained. What boy, for instance, would be enthusiastic about baseball, if there were not a number of other boys playing, and a game to be won at the end? What girl would care about tag, or a peanut hunt were it not for the same reasons? Why should we not then in our work of education make use of these simple but psychological facts? The mind of a child is aroused and stimulated by play, by emulation, and by a definite object to be gained. Ergo, introduce these elements into his music work. Use games and competitive drills among your teaching materials, and place some tangible even if trifling reward, to be gained at the end of a certain amount of effort. We older persons realize that a musical education brings a very great reward, but we must also realize that though definite enough to us, it is away beyond the horizon of a child. That to him the future is covered by tomorrow, and the possibility of being able to play beautiful music many years hence sinks into insignificance beside the attractiveness of beautiful games of play in the visible and tangible present.

If the musical part of the education is conducted with earnest thought and clear insight, and if it is carefully adapted to the mind under instruction, it will not only arouse and stimulate the music character, but will train the mind along many practical lines, and such qualities as accuracy, quickness of thought, and retentiveness of memory will be developed. There is need, however, for the development of other qualities than these practical ones. Music founded on these lines alone; or a character built on these alone would miss half of its beauty and attractiveness. The imaginative faculties must have their share of nourishment, and to give it to them we must seek out another elemental child instinct, the love of listening to an interesting story. This is almost as strong as the love of play, and the teacher who studies the child mind will make even more use of it, because it is more easily adapted to her purpose. A little story or song woven around some dry theoretical fact, while it does not alter the fact in the least, makes it much pleasanter and easier to understand and remember. Let us then stimulate the children's interest and develop the practical side of the music character by games and drills, let us by the use of songs and stories do the same office for the imaginative and poetical side. So far good. But there will still be left out the element of competition which is also valuable and necessary. How is that to be introduced?

Children generally come to their very first music lesson full of enthusiasm but the feeling is often short lived, partly because they find there is a great deal of work, and not much that they can see to be gained by it, partly because the change from the school work in which competition plays so large a part, to the quiet of the music hour, is not of a stimulating nature. This being the case, why not add class work to the other means of creating interest which I have suggested? Usually several beginners enter the classes of teachers in September, and it is not difficult then to form a class for some of the rudimentary work. This will furnish the element of emulation or competition. In a later article I will suggest a system of marks and rewards which will supply an object or end to be achieved by a certain amount of study.

(A second paper on this subject by MRS. BURROWES will appear in THE ETUDE for September.)

POWER-HOUSES FOR MUSICAL PROGRESS.

BY ALBERT W. BORST.

TO PARAPHRASE a modern author: "Not every craft that sails from the musical harbor can bring back treasures; but it is better to sail than to rot in harbor." Why is it that we hear of so many rotten, or at least so many poorly-equipped musical vessels? There are plenty of first-class building places where the frame-work may be correctly laid; and yet, unless the motive power be efficient, our ship remains but a stationary hulk.

Perhaps the lack of a proper propeller begins at home. The mother may see that her child practices with regularity, much as

But a great deal depends upon the method of enforcing this good habit. Should the practice hour be made to appear to the child like a dose of physic—to be taken, *nolens volens*, at certain prescribed intervals, independently of any outside conditions which may arise, much of the benefit will be lost. Should the student have to rise early and go to the piano in a cold room in winter; or to play when tired, after walking a distance from school; or when hungry; or when feeling out of sorts; work under these conditions attains but a part of its object.

Again, if the parents postpone the study of music too long, as is frequently the case, the child gets discouraged at finding his playfellows so much more advanced than he is.

Or if the old square piano is said to be good enough to begin on, it becomes a difficult task later for the student to acquire a fine touch; or if the instrument has to await some annual festivity before being tuned; or if the teacher is selected merely from economical, or possibly friendly, or even charitable motives; and the music, merely because the old books of five-and-twenty years ago ought to be good enough—all such false ideas become so many heavy cogwheels to retard future development.

Should the parent, through impatience or want of tact, express an opinion that he is wasting money on a child showing but little musical proclivities, the ardor of such a pupil will be irretrievably damaged. A young student is generally ambitious to show the results of his work; he soon sees if his parents sympathize with his efforts. It ought surely not to be much of a sacrifice for them to listen occasionally to his attempts, be they never so clumsy. And how a cheery word of praise will make the little one's eyes sparkle! Callers are another impediment against the revolving of our musical wheels. No one likes to be interrupted in his work, then be forced, after a certain wasted space, to resume it where he left off. So that there is room for amendment in this part of the home.

The parental surroundings can truly be made a power-house of the first importance.

The teacher, as the prime lever, ought never to forget that he is possibly laying the foundation not only for his own scholars, but for future teachers. Any errors on his part may thus, like a contagious disease, be easily transmitted to another generation. The ordinary pedagogic treatment is comparatively simple. How to keep the student's interest from flagging, how to get him to be enquiring for himself as to the why and the wherefore of this or that composition—this is indeed a more difficult problem. Talks on points connected with the different kinds of music, especially with regard to their form; examples of peculiar rhythm; strange harmonic progressions, cadences and modulations; anecdotes of the great composers and short descriptive pieces for the children, even calling attention to such items as the varied bird-calls in spring and summer; four-hand playing of symphonies, with general analysis for those of older growth; musicales for all—these and similar hints from the teacher's store-house all tend to produce the future musician.

It has been repeatedly stated that the advantage of European musical education is not due to the teachers. The advantages come from being brought into contact with so much that is of an artistic nature. Music in every pleasure-garden, free lectures, classical chamber concerts, Sunday evening orchestras, chats with good musicians and other artists or literary men. Fortunately, these varied sources of activity are being gradually introduced into this country, so that each year ought to see finer students.

What ought to be a great power-house to furnish heat to the rising musician, the church, is unfortunately in too many cases, a nonentity. Even in these enlightened days, there is often an apparent antagonism between the two ends of the church. Yet, if viewed aright, both science and art are true helpmates to religion. Luther says: "Music stands nearest to Divinity; I would not give the little I know for all the treasures of the world." But his "little," as exemplified in some chorales, would shame many of the ear-tickling ditties, with their perpetual dominants and sub-dominants, which form the staple of the music provided for our children on Sundays. In some of the churches in our larger cities, oratorios or selections therefrom are sung, and the whole atmosphere becomes a devotional and au elevating one. Such opportunities should be eagerly embraced by the student. Contrariwise, where the pastor (usually a man with more zeal than musical knowledge) endeavors to dictate what the choir ought to furnish, such plans do not show us how religion can be furthered by art.

All right education being the problem of bringing out what is intrinsically within, and not the cramming of a certain amount of matter into a given space, it follows that with increasing years the student acquires a latent power of his own, which will be more valuable to him than anything which he can obtain elsewhere. This thorough equipment for our musical craft is the accumulation of many early contributions from the various power-houses we have been indicating.

MUCH of the best music improves on acquaintance. At first hearing we are apt to grow puzzled, to miss the significance of the phrases and their relation to one another, to feel ourselves in a labyrinth of beauty through which we have no certain clue. It is only when the work becomes more familiar that we recognize the landmarks and trace the outlines of the plan.—*Hadow.*

PIANO STUDY FOR CHILDREN.

BY EDITH L. WINN.

SO MUCH progress has been made in recent years in the teaching literature of the piano that children's music has become more of pleasure and less of drudgery. The importance of clear and interesting works for the first, second and third grades of study is only equalled by the importance of and necessity for teachers trained for their work by long and arduous study of the piano and equal experience in dealing with the problems of musical education. To-day teachers are learning what to select for their young pupils, and publishing houses are aiding them by thematic catalogues containing studies and pieces carefully graded to suit the needs of pupils. Again, teachers are striving to work out theories of child-education on a psychologic basis. Thorough knowledge of the subject taught, the art of imparting knowledge, and the aptitude for meeting children's needs are necessary to a successful teacher. A realization of children's capacities is, in itself, a gift to be valued by the teacher of children.

There are hundreds of pieces for the recreation of children. Some are hackneyed, some have total absence of purpose. Let us sift from all this material easy yet somewhat showy pieces, rhythmical yet not trashy works. Let the subjects of these pieces and the title page be attractive. The American child needs to have his imagination quickened. What he plays should appeal to his fancy.

We are prone to treat children like "grown-ups." Let us treat the child to *much* music and *good* music. Above all, let children's music be chosen for its rhythmical value and for its melody qualities.

CHILDREN'S CONCERTS.

While there has been great progress in piano study for children in recent years, there seems to be no marked change in the concert world. Artists come and go, orchestras play classic and modern works and few children attend. Why not? Because the music is too deep for them, say the parents. Is there no music which the average child can understand? In 1890, Mr. Henschel gave concerts in London, for young people. His programs, it is true, were too long and severe. He should have chosen short movements from symphonies, instead of entire symphonies. Any child can learn to love the single movements of Haydn's and Mozart's Symphonies. Any child who is musical loves rhythm and therefore enjoys old dance forms, airs with variations, etc. Tchaikovsky was not above writing the ballet of the "Sleeping Beauty," and Rimsky-Korsakoff wrote a set of variations upon that familiar theme "Chop Sticks" to please a child. And Brahms, loving the children of Schumann, wrote nursery rhymes.

Let us have children's concerts, children's music, and children's music stories. Remember that these are the future musicians. Who knows how much musical genius owes to *atmosphere!*

Views of piano teachers concerning children's work:

A. L.—I strive to take out of children's work all the drudgery I can.

V. G.—I strive to come down to the plane of children and think as they think.

C. R.—I treat all children as my little friends and put confidence in them. I treat the gifted and the ungifted, so far as I am able to judge of my own acts, impartially.

L. T.—I teach children rhythm through bright minuets, sparkling rondos, and the dances of Schubert and Weber. For melody work I use the works of Reinecke, Schumann's "Album for the Young," Taubert's "Children's Songs," and selected works of Haydn, Brahms, and Grieg. We have children's concerts in which we hear Reinecke's "Enchanted Swans," Abt's "Seven Ravens," and other works, including the toy symphonies of Romberg and Haydn.

O. L. V.—I strive to teach children to express music and to love melody, to obtain the rhythmic idea and to think of the keyboard as a means of expressing simple yet refined thought; to learn the essentials of rhythmic progression and expansion; to sense tone color by choice of keys and by melodic progression.

JANE G.—I strive to select works in which the tone pictures are fanciful; the melodies refined, vivid, healthful and yet vigorous. The fancy of the child must be awakened. He must learn to *think* through music. Every piece must present some one definite new thought. The selection must be varied to suit the needs of the pupil. Pieces, too, must be true to their titles: caprices must be capricious, cradle songs must be flowing and tender, dance forms must be true to the spirit of dance music. Every piece must have a *hidden picture* in it. The child's intelligence, as well as his imagination, should be quickened by a wise choice of pieces. Again, I choose pieces in easy keys for children, containing short phrases and intervals suited to the child's hand, in accordance with his musical perception and training.

A. G.—I have always had a tender sympathy for child-life. I never select any piece which will offend the child's taste. Subjects chosen are suggestive, almost pictorial. I always give the child something definite, something tangible to think about.

ALICE B.—I have a little note book in which I write my list of teaching pieces. I try to get the child to think away from the keyboard and to express melody everywhere.

WHAT IT MEANS TO BE MUSICAL.

BY W. FRANCIS GATES.

IT IS quite a common saying that So-and-so is "musical." Perhaps this adjective is so large in its meaning and has so many gradations of intensity that it will apply to everything that makes or appreciates a sound—from a grasshopper to a Paderewski. But the meaning in which educated musicians use the word is the one I wish to consider here. For the time being, the "musical" people who play that ecstatic and soul-thrilling instrument, the mandolin, and even those whose souls are thrilled by "Hiawatha" are barred.

What is it to be musical? In the first place, by this is meant a state of mind, of development of certain mental possibilities or capabilities. I would not go as far as the Blavatskyites and say that music itself is merely a state of mind; did I do that, I should have to continue along this line and say all the instruments that make music are states of mind, that they have no material existence.

A primary condition of being musical is that of having a strong feeling for rhythm. This may be innate or it may be cultivated from a small germ to the necessary strength. The mathematical appreciation of rhythm may be accurate; a person may accurately explain all subdivisions of a measure and yet not be able to play that measure "in time." The clock-work of the brain does not act with even pendulum. But this may be overcome.

I have seen it stated that Beethoven was not able to dance in time; and the same has been said of Malibran. Yet both were, in their lines of performance, among the greatest in musical history. This argues not a lack of the sense of rhythm but a lack of co-ordination between the brain and the motor nerves—if, indeed, Beethoven ever tried to dance. It is probable he never set his mind to it.

Second of the essentials is the ability to distinguish minute differences of pitch. This is a matter in which three out of four persons are deficient, and one in which many musicians are not perfect. While there are many who cannot repeat a tone they hear sung and others who cannot distinguish the difference of pitch in tones a half-step or a step apart, such do not enter into these considerations. We will consider those who cannot tell when a tone is slightly sharp or flat, and their name is legion. No one can claim the title "musical" unless he has close powers of pitch discrimination. The vocalist who sings out of tune certainly cannot be called musical; how, then, can the auditor who does not appreciate the lapse from tonal rectitude deserve the term? It is no uncommon thing to see mad applause given to singing that makes the real musician shiver. Yet were such a thing hinted as that the persons who were thus applauding were lacking in musical discrimination, contempt and anger would be the result.

Another evidence of non-musical nature is that which permits and applauds the indiscriminate vibrato. Fortunately, the pianist has not this sin to account for—his burden is already sufficient. The lack of control which permits this fault in a singer, or the lack of good taste which causes him to cultivate this very crime against good singing arises from a distinctly unmusical nature. This feature, also, is, by a large proportion of the concert-goers, undisguised and unendemned. The singers themselves have a good deal of this to account for, as it is certainly true that much of the general musical education of the public comes from the concert stage; and if the blind lead the blind, it is entirely within the range of probability that they will both fall into the musical ditch.

Beyond these commoner matters of musical ability, there are finer details of dynamics that must be recognized, delicate shadings of nuance, the appreciation of which marks the artist or the artistic listener. In these matters there is much room for difference. No hard and fast rules can be set down. The artistic soul must have liberty to follow the dictates of its own esthetic feeling; yet in the compositions of the masters the way is sufficiently marked out that the spirit may be plain; and the musical interpreter will prove his right to the title by a reverential observance of what has been indicated by his superiors.

It is true that the majority of people enjoy bright colors. The cruder their artistic knowledge, the brighter the tints that please them. Primary natures demand primary colors. And this enjoyment in brilliancy of color deludes many into the belief that they can appreciate the talent or genius displayed in a gallery of master works.

A similar fallacy obtains in music. Because people are stirred by strong rhythms or fortissimo outbursts of tone, because they can keep time with the foot as a march or waltz is played, or delight in the fantastic or bizarre in tone color—this is no witness to a really musical nature.

Art is made up of finer things. The really musical person is one in whom not only these primary elements are present, but one in whom there dwells an appreciation of the details of tone production and combinations. And too much stress cannot be laid on the education of these faculties.

HINTS FOR TEACHERS.

BY MRS. FAIRCHILD PLUME.

MANY teachers are sincere enough in their intentions with pupils, but fail to impress simplicity of thought into the minds of the little ones.

We should study the pupil. If she is nervous, talk to her and say: "We will make believe that we have a blackboard, and we will draw a picture, such as soldiers marching, keeping step in perfect time; or of a river flowing smoothly and the little boat gliding over the waves."

In teaching, make the lesson interesting, and pupils will forget the work, the brain will be alive to think, and they will catch that pleasurable glow that means so much in study. The imagination will be stimulated, the pupil will play the exercise or piece, and say that the music suggests this or that picture.

When playing a scale a pupil should feel that she has plenty of room, not that it is only two octaves. The arm may move as far as it can with ease.

Raise each finger and rest on the keys with a friendly feeling, and the notes and keys will be like friends.

If a mistake is made, do not cause a pupil to feel that something dreadful has been done. Say: "Never mind; try it over again, and next time you will do better."

We can be firm—but kind; if the child knows the teacher is in touch with her, we will have good results.

When the teacher is in touch with her little pupils, they are composed, happy, and all attention, and the little fingers do their work well and the touch is firm but legato and quiet.

I have been teaching for twenty years, but the past five years I have been working to teach—so that the pupil will be composed yet full of life, and at the same time not afraid.

When we hear the tones from the piano, we often say: "How nervous, or, how quiet and legato that playing is!"

Teach the pupil dignity, expression, soul-brightness, and love for the good and beautiful.

We are reciting on the piano and our friends will know the subject of the piece.

NO TEACHING is ultimately helpful that declares the powerlessness of the individual in any direction, for its logical sequence is submission to the inevitable. Whether this teaching be religious, philosophic, or scientific, its effect upon the individual, and therefore upon the mass, is not the full development of his powers, but their partial stultification.—*Gestefeld.*

Children's Page

A Little Violinist.

LOVE FOR CHILDREN.

Whenever I see a bright-eyed boy or sweet-faced little girl I say to myself: "God bless you, dear child, and make your life one of use to your fellows." All the duties and responsibilities of the future rest on the dear children we see around us day by day, at their little tasks, their innocent play, unconscious of the work that is preparing for them. Then let us keep in mind that life can have no more urgent duty for us than to prepare our little pupils for their part in the work of the world in the days to come.

The next generation will need pianists, singers, violinists, composers, teachers. Perhaps one of your little girl pupils, it may be that boy, so full of life and vigor, who loves baseball and football, will take up the work you are now doing. The idea is a solemn one. You are not working for the money paid you, but for the future of the children in your care. The music teacher can exert a strong personal influence on pupils, and it is a duty to exert that power.

I have heard teachers say: "I do not take children as pupils." Circumstances must determine such matters; but of one thing I am convinced, that the teacher who gives instruction to children, the one who makes a specialty of such work is doing noble duty and giving time to the most important work in musical education.

But to do the best work, a heart full of sympathy for the child is necessary. Child nature is not adult nature. One must study it, must add it to himself, as it were, that he may fully enter into the peculiar difficulties that meet a child in the task of learning something new. Win your pupils to you by showing them that you are interested in everything they do and love and you may get them to accept music as something which can interest and help them. It cannot be forced, it must be taken in.—*J. E. C.*

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SINGING AS AN EXERCISE FOR CHILDREN.

Teachers who have class meetings of their little pupils will find it advantageous to combine instruction and practice in singing with the work in piano. Children love to sing and their interest in music can better be aroused and maintained by means of singing than by work for the piano alone. In learning their little tunes they can learn notes and other matters belonging to the rudiments of music. When they sing and follow the notes with the eye, relating the higher and lower positions of the notes on the staff with the higher and lower pitch of the voice as it sings the melody, they will be gaining in power to read and to know the pitch indicated to the eye. Every person who wishes to play or to sing needs to cultivate the ability to read music at sight and to sing, hum, or whistle a melody set before him. Start the children in vocal music at an early age and add songs or little unison choruses to the weekly class work and especially to the class meetings. There is no lack of interesting little songs and collections of songs for children and the supply is being added to every month. Action songs, little plays with music, drills, etc., are valuable in class work with children.

* * *

SCHUMANN'S DREAM BAIRNS.

The following is a very pretty weaving of the titles of some of Schumann's pieces into a connected form. Take the *Jugend Album* and *Kinderscenen* and see how many pieces you can find.

"From foreign parts" they come. There are some strong, and pink-cheeked, with puckered brows, and wide-open, smiling lips; listening, all ears and eyes, to a "funny story." Some tales are "frightening," and tiny hands search for big palms, and little fingers entwine with strong ones, while golden heads are pressed tight against the story-teller's knees. There are others, slight and fragile-looking, "almost too solemn" in appearance, with earnest, serious gaze, as if anticipating some wonderful, "important event." There is an "entreatiug child" with sweet, upturned, beseeching eyes; hoping, waiting, for its poor broken toy; the plaything, mended and whole again, is given him, and he seizes it, "quite happy" once more. Then there is a great game of blind man's buff, and "catch me if you can" is echoed from one to the other—all join in pursuit except one little man, who sits proudly like a "knight" astride his gaily painted "hobby horse." At last "by the fireside" the small crowd of youngsters assembles. Heavy eyelids proclaim readiness for the country of Nod. Already some are "falling asleep," and soon will be "dreaming" beautiful joyous dreams in "the pleasant land of Counterpane." "The Poet speaks" and the dream children vanish.—*Musical Standard.*

* * *

HERMAN'S FIRST LESSON.

Herman is a boy of six years and his parents have decided it is time to begin his musical education. He is too young to have a personal ambition to be a performer or teacher or even to play nicely for his friends; he simply goes to his lessons because his parents buy his books and send him to school, not because he has a particular desire of his own for knowledge of any kind. Having no interest in anything, Herman is a somewhat difficult pupil to manage. but—like all children—he has imagination.

It is therefore through his imagination that his interest must be aroused; so I began his lessons in this way:

"Herman. what is a piano?"

"A big thing with strings in it."

"Yes, you see it is something like a harp inside, only on harps, people play on the strings, and on the piano they play on the keys; what else is there about it?"

"Nothing."

"I know something else." Herman looks up expectantly. "It has feelings—didn't you know it?"

"No."

"Yes, a piano can laugh, sing, dance, or cry."

"How can it?" His mind holds a dancing piano. and he smiles, wondering what is coming next.

"It sings and dances with a wonderful thing called its voice, which will express all your feelings when you learn how to control it. If you feel badly, see how mournfully this little tune will cry for you." I play the "First Loss" by Schumann. "Now, listen to the 'Happy Farmer', returning from work; do you not feel that lighthearted when you return from school?"

I play a variety of short pieces for him until he understands the different moods of each. His imagination is now brought into full play, and he willingly learns the notes simply because he is deeply interested. Like all children of six, he gets tired quickly. "I've gone over that exercise once, why must I go over it again?" he will say, wearily.

"Herman, what do you do to a machine that runs roughly?"

"Grease it," promptly.

"What do you do to a screeching door?"

"Oil the hinges."

"Our fingers run roughly, which makes the piano's voice sound hoarse; what shall we do to them?"

"I do not know."

"We have an oil for them in this exercise which must be used every day; not a great many times one day and none the next, but five or ten times every day. Do you think you can make this great voice cry and sing if your fingers are stiff in action?"

Herman went to the fair and became very much interested in the horse-racing, and when he came to his next lesson, he enjoyed telling about Black Harry who had won the race. I determined to impress the necessity of practicing his exercises more forcibly upon his mind.

"And suppose that Black Harry had said to his master: 'I know I am to enter that race but I am not going to practice running to do it. Oh, of course, I want to win, quite as much as some children want to learn, but I do not want to practice to do it any more than some children want to practice to learn music. I think it will be quite enough practice for me to run only once.' Do you think he would have won such honors? Now, your ten little fingers, you may call them ten little horses, need to practice quite as much as Black Harry to win honors at last."

After that, he tried to use his fingers properly and succeeded. His interest seemed gradually to awaken, and as he slowly advanced, he took great pride in rendering his little selections in an expressive manner.

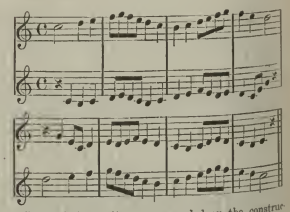
The last five minutes of Herman's lessons I employ in showing him pictures of musicians and telling him stories of their childhood. This is the beginning of the child's acquaintance with the great masters, for he can appreciate their thoughts and feelings long before he knows the meaning of the word "classic."—*Audrey Hess.*

* * *

MEMORY CORNER. THE CANON.

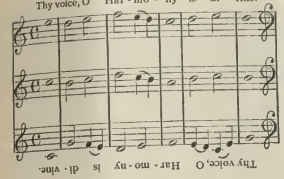
The Canon receives its name from the inflexibility of its form, the word meaning a strict rule or law, as for example, when we speak of a canon of the Church. In music it means the following and accompanying of one part or voice by another which begins somewhat later than the original melody and imitates exactly its intervals. This imitation may be taken at the same pitch as the first voice or at any given distance from it, but whatever the tone chosen as starting-point the order of intervals must be followed without deviation. Familiar rounds such as "Scotland's Burning" and "Three Blind Mice" are the best examples of the Canon in its simplest form.

The theme must necessarily be of such a character that its repetition with itself a measure or so later shall result in no discord. In the eighteenth century and earlier, a ready command of the Canon was part of the equipment of every musician. Various intricate forms were devised, for instance: the canon by inversion, in which the intervals were imitated in contrary motion; the canon by augmentation or diminution, in which the imitating notes were respectively doubled or halved in length, etc. The most curious is the so-called "Crab (*Cancrizans*—Latin for crabbike)" canon. In this the parts are so put together that they can be repeated backward—hence the name. The following is an example of the *Cancrizans* —also called canon by retrogression:



So much ingenuity was expended on the construction of such canons that they often possessed no musical value whatever; they were simply puzzles founded on calculation. There was indeed a species known as the enigmatical canon. Canons of this type were, as the name implies, musical enigmas; they were not written out but expressed by symbols from

which their solution in notes was to be deduced. A famous canon by Haydn is so composed that it can be sung forward or backward and then turned upside down and again sung forward or backward, *e. g.*:



Mozart had the art of writing canons which were strict and scholarly in form yet free and beautiful in effect. His strong sense of humor and consummate musical skill were strikingly illustrated on one occasion. He was on the point of leaving Leipzig for Berlin and was spending his last evening at a friend's house where he had often been a loved and honored guest. His hostess was depressed at the thought of his approaching departure and begged him to give her a line from his own hand as a souvenir. He was in a merry mood and teased her for her sentimentality, as he termed it, but finally yielded. He took a piece of note paper, tore it in half and wrote busily for five or six minutes. When he handed the two fragments, one to the father of the family, the other to his son, it was seen that each was a canon in three parts without words. One was slow and sustained, and when sung made a noble but melancholy effect; the other was written in eighth notes, jovial and cheery in character. It was then discovered that they could be sung together, whereupon Mozart suddenly wrote under the first: "Fare ye well, we meet again" and under the other: "Howl away like old women!" The effect of the two heard at the same time is described by one of the company as being irresistibly comic—yet there was withal a deep undercurrent of pathos. This the composer seemed to feel, for his face fell, his expression saddened. He suddenly cried: "Good-by, children!" and hastened away.

The Canon, like the Fugue, is but little cultivated by modern composers. Judassohn, however, is one who possesses the skill of writing a canon in strict style yet without compromising artistic grace and charm. His delightful little Scherzo in F-sharp major, Op. 35, also published in F, is proof of this. Reinecke has also composed canons. One of the most interesting is a trio for women's voices, "Snow in Spring," a canon by augmentation and diminution, which is recommended for study to those wishing to understand the form. Canonic imitations are to be found in the last movement of Beethoven's Sonata in G major, Op. 31, No. 1, beginning in the 88th measure. Chopin's Mazurka, in C-sharp minor, Op. 50, No. 2, begins with two short canons.—*Frederic S. Law.*

* * *

THE DICTATION CLASS.

Dictation for spelling classes in public school work is a method much used to help pupils to become accurate spellers. Teachers who conduct class meetings should always have even a little work in writing. With quite young pupils the exercises must be of the very simplest, making of notes, rests, clefs, and other musical characters. An erasable slate with ruled staff is very useful for this purpose. Blank music paper is not expensive, the tablet form being the most convenient. Exercises based on the scale are very helpful. For example. ask the pupils to write the first two or three notes in the scale of C, of G, or F, E-flat, etc., or a larger number of notes; the first, third, and fifth notes; or let the teacher mention certain notes as the third and fifth of some scale, the pupils to tell what the scale is and to add the missing notes; instead of writing a signature, as E-flat, for example, they may write the flats before the notes that should have them. A very good exercise for pupils somewhat advanced is to take the scale of C and then alter it by putting the proper sharps or flats before the notes to change them into the scales of other keys. For example, a sharp before F will change the series of notes into the key of G: a flat before B, into the key of F.

COMPOSERS' BIRTHDAYS.

We trust that those who have been subscribers to The Etude for several years have preserved in their scrap books the record of composers' birthdays which appeared in the Children's Department during 1904. We have had calls for information of that character. We feel that we cannot spare the space to print these dates again at present.

* * *

THOUGHTS ON TEACHING CHILDREN.

We add here a few thoughts of interest to those who are teaching children, gathered from the writing of great educators and thinkers.

Nothing has so little effect upon a child as an unfulfilled threat.—*J. Paul.*

Of all things on the earth, children are nearest and dearest to me.—*Goethe.*

The effect of punishment is not in its extent, but in the fact that it follows an inevitable consequence. —*Kellner.*

Higher than any painter, sculptor, or any other artist do I esteem those who understaud the training of the youthful mind.—*Chrysostom.*

No teacher can do more than to unloose the wings of the young eagle; if the latter would fly he must exercise his wings for himself.—*Tegner.*

We must strive to teach children to conquer laziness and thoughtlessness as well as to avoid burying themselves in some single thing.—*Schleiermacher.*

Intercourse with children has a never-ending interest for an intelligent man. In childhood he sees the picture of nature in the true and original form.—*Heindl.*

The foundation principle of educational methods is: Use all material so that the strength of the pupil is exercised independently; in this way only can he ripen to his greatest possibilities.—*Stephani.*

Love for children, pleasure in intercourse with them, a hearty entering into their childish sensations, thoughts, desires, and play is a prime necessity if one wishes to influence for good the child's spirit.—*Denzel.*

Children easily forget many of the things they have learned; therefore facility in thinking once gained has permanent value, which makes one able not only to recall forgotten truths, but to create new ideas through one's own efforts.—*Pestalozzi.*

* * *

CLUB CORRESPONDENCE.

A musical club was organized May 24th at Burnt Church, N. B., called the "Beethoven Club." The first regular meeting was held May 31st, with a membership of sixteen, under the direction of Mrs. H. McKinney. We meet every Wednesday evening. Our initiation fee is twenty-five cents. Our motto is: "Genius is Patience." and the club colors are green and white. We study biography and theory with blackboard work. We are preparing for a concert to be given in August.—*Ethel Morrison, Sec.*

The junior pupils of Miss Virginia Cox, Prescott, Ariz., organized a club known as the "Etude Music Club." Pres., Julia Berry; Vice-Pres., Edith Grey; Sec., Ethel Fisher; Treas., Nydia Aker. Our motto is: "Every day we spend without learning something is a day lost."—*Beethoven.*

We meet the last Saturday of each month. We follow the line of study given on the Children's Page of The Etude.—*Ethel Fisher, Sec.*

We organized a club on the fourth of February, known as "The Mozart Music Club of Manassas." Our motto is: "Never give up the good begun, however hard, till it is done." Our colors are nile-green and pink; club flower, the rose. We get much help and pleasure from The Etude, especially the Children's Page. We started with only four members, and we now have nine. We were very much interested in the story about Mozart, which you published in the Children's Page.—*Gretta Hopkins, Directress.*

The "Little Musicians' Club," of Elizabeth, W. Va., met at the home of our teacher, Miss Flora Vernon, in May. A discussion on Mozart, in which many interesting incidents of his life were related, was followed by a program of piano pieces. Miss Vernon invited our mothers and we were very nervous but all said we played as well as we could.—*Lewis H. Roberts. Sec.*

The junior pupils of Miss Stumpf's music class met on May 24th and organized a club to be called "The Haydn Club," consisting of eleven members. Officers chosen were Pres., Amanda Farrow; Vice-Pres., Ellsworth Campbell; Sec., Mary Ferrier; Treas., Hazel Ferguson. Our motto is: "No Success Without Labor." Flower, lily of the valley; colors, orange and white. We answer to the roll-call with a musical term and definition. The dues will be five cents per month, and one cent for non-performance and non-attendance. We meet once a week, study the lives of the great composers, play musical games, and have some member of the club play at every other meeting. We are planning for a picnic in the near future. When anyone graduates from one grade to another, that member gives a short recital before the club and invited guests.—*Mary Ferrier, Sec.*

* * *

On January 28th the pupils of Mrs. Fannie Munson met and orgauized a music club. Officers chosen were president, vice-president, secretary, treasurer, and roll-caller. The club was named "Cecilian," after Cecilia, the patron saint of music. Club colors, white and nile-green. Meetings are held the second and fourth Saturday afternoons in each month. Program consists of music, readings from The Etude, and topics on lives of composers born in that month. A yearly recital is given at the close of school term, to which patrons and friends are invited.

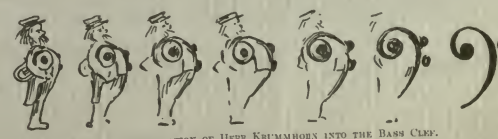
* * *

The Manlius and Fayetteville pupils of Mr. E. H. Gardner met recently at the home of Mr. Bennett, of Manlius, and formed a music club for study and entertainment. We are named "Schumann Music Club of Manlius and Fayetteville." Our colors are blue and white. Our motto "Advance." We will report our meetings to The Etude, for most of the members are subscribers.

The pupils of Mr. E. H. Gardner met in Syracuse recently and formed a club. We named ourselves "Syracuse Musical Bereans." Colors, red and white. There are about forty members and we intend having regular meetings for study and entertainment. Our motto is "Strive towards Perfection." We have held one meeting since organizing, and the time was made profitable by a very pleasant musical program consisting of piano duets, solos, vocal and instrumental, recitations and readings. We intend studying the lives of the masters and musical history this coming year and will report our meetings for The Etude.

I have started two clubs, prompted thereto by The Etude to do so. Our "Little Pianists' Club" has twelve members. We have met three times and have studied Mozart. At the second meeting seven of the pupils played easy compositions by the composer mentioned. I instruct them in first lessons in harmony, and also in singing little songs. Sometimes we play musical games. We also purchased the scrap-books mentioned in The Etude for February, and are gathering pictures at present.

My other club is more advanced, and we meet once a month to study the life of some composer, and have three or four selections played from this composer. The children are very much interested. I think teachers should encourage their pupils to start clubs. I owe thanks to The Etude for the many valuable suggestions gathered from every page.—*Martha Armess.*



The Transformation of Herr Krummhorn into the Bass Clef.

The Etude

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Tell me all the good you can about the people that you know. Tell me only the good about the people of whom you speak. Tell me the things which will make me think well of people and of life. Tell me the things which will make my sun shine, my heart glad, and my soul to rejoice. Tell me the things which will straighten up my thinking, and give me the right principles of work and of play and of thought. Tell me the things which will make me ashamed of compromise and pretense.—*Edward Franklin Reimer.*

* * *

DURING the month of June, from the first weeks to the last, in various States, Ohio, Michigan, Illinois, Indiana, Minnesota, Missouri, and New York, organizations of music teachers met in convention to discuss questions connected with the work of the profession and to renew their acquaintance under pleasant social conditions. Now that the meetings are over, those who attended can ask themselves what they gained by attending, what they gave to the others who attended. The obligation is not wholly on the officers, on those members who contribute to the program, but on the others who make up the audiences. Every one should come to get and to give, some to give, others to receive, instruction and suggestion; some to stimulate their fellow-workers to renewed and more earnest, thoughtful work, others to lend the inspiration of their presence and appreciation to those who made preparation for their duties as speakers or players.

We think that the State associations should make their particular field the study of the conditions that affect the teacher's work and determine its efficiency and rewards. So far, no State government has been willing to throw around music education safeguards such as are considered proper in general education; therefore the members of these associations can find no better field for their efforts than to devise means to improve the standard of teaching and protect the public from charlatanism. Surely the strong men and women in the various State associations can do something in these lines.

There is good ground to make the query: Why do so many teachers refuse to identify themselves with teachers' organizations? Surely it is not for lack of means to pay the small fees, one or two dollars annually? Investigations show that in the cities there is one music teacher to at least 1500 population; in small towns the ratio is smaller. Why is it then that State associations have at the most a few hundred members? Why, it is worth the dollar or two to have a round sum of money available for work in the interests of music teachers in the hands of a committee who will know how to make it count. Every movement for improvement in the status and work of the teacher will cost something; but every improvement helps all.

The duty, the opportunity of the State associations is to get into the closest possible touch with the teacher, the teacher's work, to help him and to protect the public from fraud. The writing of essays on general educational topics and reading them before the members is not nearly so valuable as the discussion of vital points in the relations of teacher and patron, the artist and the public, and ways and means to increase public interest in music and in musical work.

* * *

THOSE persons who attended the meeting of the Music Teachers' National Association in New York City, June 21st-23d, doubtless have asked themselves: What is to be the future of the Association? And the question is one of peculiar pertinence. For some years the festival features have been dropped and educational matters have been brought to the front to occupy the entire time and attention of delegates and members. We feel that this is a move in the right direction. The National Association must be something that the various State Associations are not, something they cannot be. There is room for both, yet each should occupy a distinctive field.

We see no objection to the matter of sending delegates from State associations to the meetings of the National body. But there are other interests that have a right to recognition in the plans and the workings of the associations, colleges, schools of music, papers devoted to music, and any private teacher who makes his work distinctively significant in an educational way. With persons who have at heart the interests of music education in the United States, who are in position to try methods, to deduce principles of teaching, who can make an earnest and wide-spread propaganda for the art and the profession, leagued together in an association, there is reason to expect good results.

The New York meeting made a good start, most of the men who laid the plans for that meeting are still in the harness; the new officers are in sympathy with this line of work; the final need is for one and all who are interested in the raising of the standard of musical education and culture throughout the United States, to identify themselves with the Association, to give of their time and means to forwarding such work in their communities as may be asked of them. We wish abundant success to the officers during the year and may the Oberlin meeting in 1906 be the greatest we have had.

* * *

THERE is an educational problem that has most special and vital interest for all teachers, namely: passing from the concrete to the abstract. Primary education deals with the concrete; children need to see and handle the things that they are to learn. If the teacher gives a child a cube built up of smaller sections, or a ball, so put together, the child can grasp the idea of halving and quartering. But there comes a time when the term half ceases to be concrete and becomes abstract, and the child must be as ready to answer what is the half of some number, of eight, for example, as to know that four blocks is the half of the eight required to construct the ball. The child may learn to count, to add, and substract by means of objects, but the time comes when adding and subtracting is to be not a mechanical but an intellectual process. The history teacher can relate the facts in relation to a certain period, but to get the real benefit the pupil must order these facts and draw from them the idea they represent, the forces they initiate, replacing single facts by a generalized concept. An advance in mental discipline and strength therefore calls for the power of thinking in the abstract.

The teacher of music has much need for this principle. The little child can learn, mechanically, that each key on the piano, each string on one instrument, each different position of the fingers on other instruments gives a certain pitch. But what is wanted for the purpose of real musical culture is that the player shall think less of the key pressed down, the string plucked, the arm or finger action used, and more of the sound actually produced, its characteristics and its possibilities in a musical way; not as an isolated sound but as related to what has gone before and what is to follow. No one sound can make a melody, hence it is necessary to institute relations and judge the value of those relations. This higher plane of music, this thinking music and thinking in music, is the intellectual side, and it is the power thus to think in abstractions that distinguishes the better class of musicians from the lower ranks.

Does the dominant discord resolve on the tonic? This is not merely a progression of four or more different voices, as Harmony tells the pupil, but the yielding of one sound mass to another, and the most satisfactory successions are those which knit together as well as succeed each other. This is an abstract idea which the composer must know and which the critic and the hearer must feel, if he would get at the meaning of certain things in the works of the great masters. Rules made for the concrete must yield to broad principles for the abstract. Here the demand is that the intellect shall be able to establish relations; the finer the intellect, the deeper the understanding, the subtler will be the relations, the more abstract the conception. The problem of the music teacher is to follow thoroughly each step of the process from the note to the sound, from sight to mental hearing and power to recall and create.

* * *

SOME one has said that "Aspiration is the key to a happy life." Aspiration is one phase of activity of the imagination which plays so important a part in our lives. The man or woman who gives up every day to the pursuit of material things, to pure fact and never has time to indulge in fancy leaves out the sweetening that a well-rounded life demands. Imagination is needed to make a healthy, sympathetic mind. We have the testimony of Charles Darwin, the scientist, on this point. In his old age he deplored the fact that too close concentration in scientific research had destroyed in him the power of the imagination. He followed this by the statement that if he had his life to live over again he would give at least an hour every day to reading poetry and imaginative fiction. This is but an illustration of the extent to which devotion to science had reacted on him. Why did he not add "and to music," for of all food for fancy and imagination, music is the highest.

Music teachers should encourage pupils to exert the imagination, not to build castles of fancy, but to carry their musical work into the higher reaches of the mind, where the truest pleasures dwell.

* * *

THE musical observer who is also accustomed to reflect must have noticed the peculiarly appealing effect of music coming from a distance. The blatant noise of the hand organ, the lifeless percussive effect of the street piano, the unmusical blare of the itinerant band are softened when they reach the ear from a distance, leaving to direct appreciation only the best of what has been played. The present writer believes that the satisfaction we gather from music at a distance is largely based on our innate predilection for melody rather than the combined effect of melody, harmony, and rhythm. From a distance the moving effect of rhythm is scarcely if at all perceptible. Melodic rise and fall alone acts on the esthetic nature. Doubtless in our moments of relaxation we approach the point of view of our forefathers who were content with melody alone. It is only when the mind is actively alert and eager that it craves the more highly organized effects of melody, harmony, rhythm, and tone color in combination. Therefore the music that stirs the masses, who cannot think, but only feel music, and that attracts the musician in his moments of relaxation is that in which a simple, clear, easily appreciated melody is dominant.

* * *

WE see articles on "The Delights of Reading" in our magazines, and many of us have learned to know and to love a good book, one that has charms of style as well as solid food to offer. What is the musician to read? Shall he give as much time to the reading of books about music as he may give to his practice?

Without attempting to answer these questions, we simply call attention to the fact that he who knows the past and its teachings is better prepared to meet the responsibilities and to use well the opportunities of the future. Hence, the value of reading and studying the history of music and especially the biographies of great creative and executive artists. We wish it were possible that all teachers of music should be willing, during the coming summer months, to do some reading in the history of their art. Sometimes a thought comes to the seeker, a truth is appreciated, new light is shed on an obscure subject just from such reading. We can learn something every day if we will; and it is not too much to ask every teacher and pupil who may read this note to give one-half to a whole hour to reading about music and musicians.

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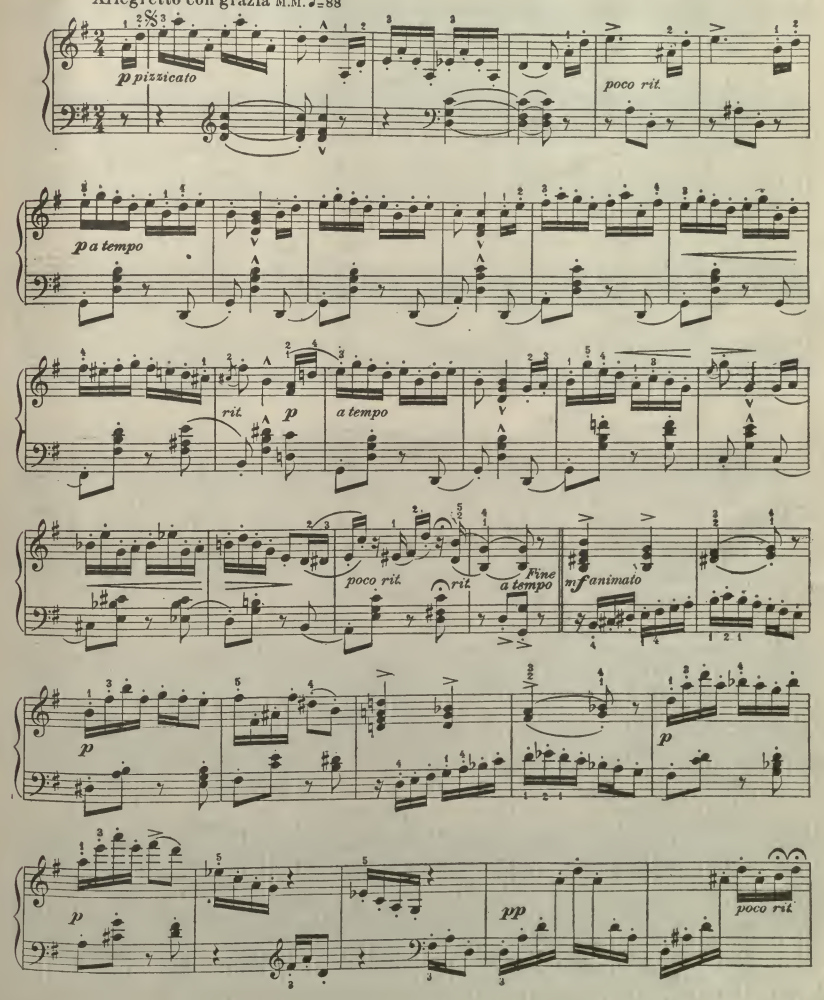

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DER SCHÄRPENTANZ

Scène de Ballet

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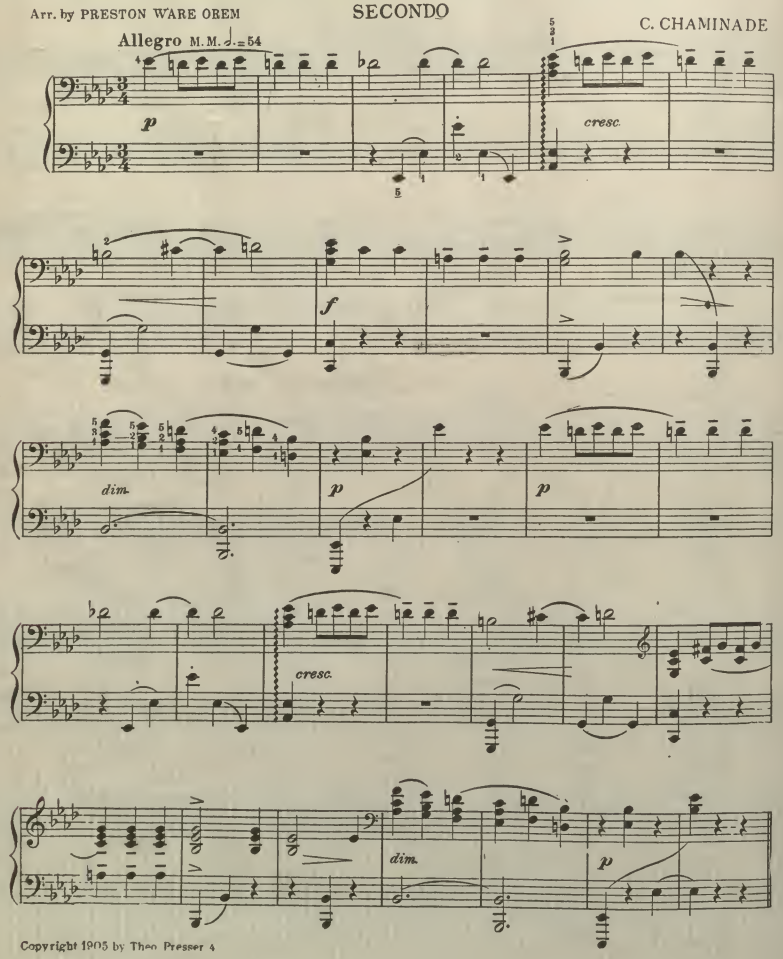

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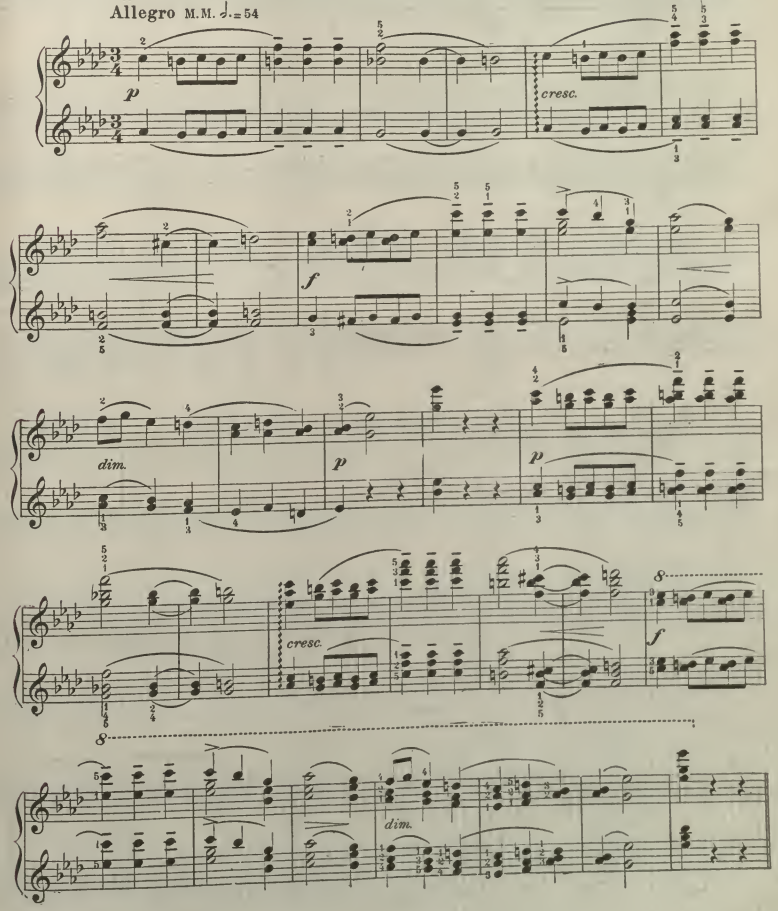

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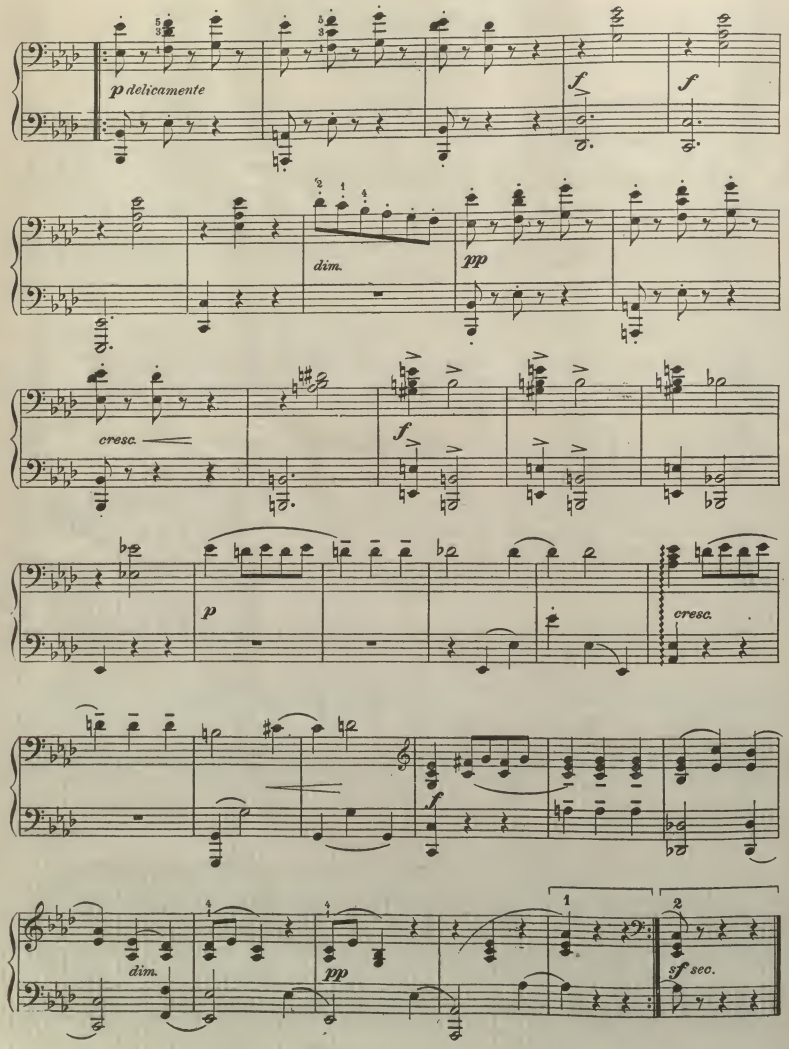

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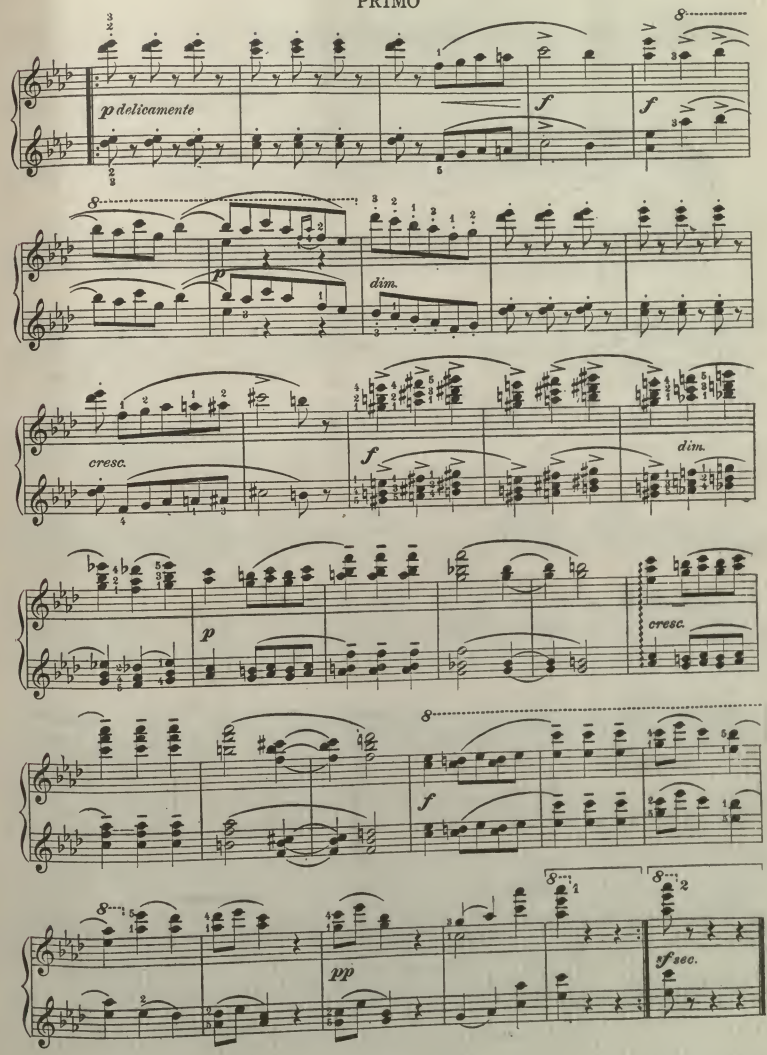

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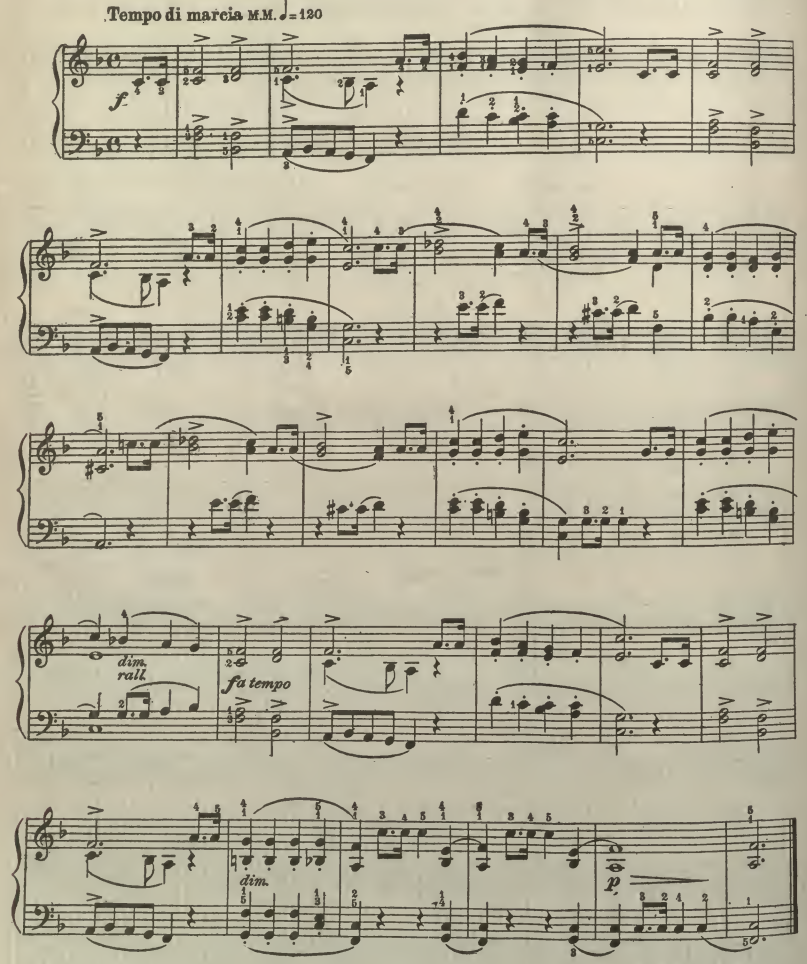

VOCAL DEPARTMENT

Conducted by H. W. Greene

ESSENTIALS THAT SHOULD BE AGREED UPON FOR PUPILS OF AVERAGE MUSICAL ABILITY.

[The following article was read by the editor of the Vocal Department of THE ETUDE at the last meeting of the Music Teachers' National Association, at Columbia University, New York City, June 21st-23d. —Editor of THE ETUDE.]

A LETTER from one of the gentlemen of the Executive Committee of the Association asked me to read a paper at this meeting and assigned me the topic: "Essentials that are Agreed Upon in Voice Teaching." I find on consulting the preliminary program and announcement, that the topic has been amplified, and reads: "The Essentials that *Should* Be Agreed Upon for Pupils of Average Musical Ability."

In my opinion, the second reading of the subject is as obstinate of results as the first, and while they may be fruitful as seed for unfruitful discussion, neither can be of any practical value to the practical teacher of singing. It will, however, afford additional proof of the futility of abstract discussion, and that is not an unworthy consideration.

I feel safe in surmising that the majority of the Program Committee are not men who have given their time and strength exclusively to the solving of vocal problems. If they were, they could not have selected the above subject, either in its original or modified forms, and for the following reasons: They would have known that while there may be and are essentials in voice teaching, those essentials are most emphatically not agreed upon, and as to the subject in its modified or printed form, they would not have discriminated between pupils of average musical ability and those who were more fortunately endowed. The conclusion forced upon them by their experience would have been that the fundamental requirements are the same in either case, whether or not they were agreed as to what constituted fundamental requirements. Let us look about the vocal field for something that answers to the term Essential.

First: I consider a good natural voice an essential; but is this agreed upon? We hear from voice teachers widely differing opinions covering this point. One teacher assures the public that anyone can succeed by hard work, irrespective of his gift of voice; another, that an excellent voice is so rare that but one out of a thousand gives the slightest promise of success; and variously modified views of these two extremes complete an almost perfect sequence.

Not only do teachers disagree as to the necessity for a good natural voice, but they differ quite as widely as to what constitutes a good natural voice.

Secondly: I consider exceptional musical endowment a strict requisite for a student of singing. Do we agree upon that? Not only do we not, but we disagree as to the point when the average endowment stops, and the exceptional endowment begins.

Thirdly: I contend that a sound education apart from music is an essential. While that point meets a passive acquiescence from the profession at large, my observation shows that even musicians who are responsible for the training of their own gifted children sacrifice the important mental discipline to rapid musical advancement.

Fourthly: I believe that the student of singing should possess to some degree that subtle and not readily defined something, known as temperament, without which his work, irrespective of how ardently he may love it, is a disappointment to all who hear him. The profession most assuredly disagrees upon this point, claiming everything between mathematics and metaphysics as an adequate basis from which to evolve the vital spark.

These four articles of unbelief or essentials, which terms are easily synonymous, relate to the prospective pupil. Clearly we are not of one mind as to the conditions that shall exonerate us in our acceptance of him.

Shall we find coincidence of opinion in the practical work of our profession? Is there a tendency to yield our personal convictions or prejudices, as the case may be, to an accepted standard? In short, can we agree to agree that certain so-called Essentials are acceptable to us as a standard?

There are a few headings here that we cannot evade or escape. They are Breathing, Registers, Quality, and Conditions. This group of four is purely technical; every earnest teacher must take up each one, and dispose of it in the best interests of his pupil. A question arises here as to the precise purpose of the gentlemen who selected this subject, referring for example to Breathing, Registers, Quality, and Conditions.

Do they question as to whether we agree that these four technical points *are* Essentials or conceding them as obstinate facts, do they consider it essential that the vocal profession agree as to how these obstinate facts be met and treated? The latter must have been the committee's intention, since to parallel the former, one need not ask carpenters to agree that doors are essential factors to the completion of a house. It is, as to the kind of doors, how to make them, to beautify and fit them, that this agreement becomes a matter of importance.

BREATHING.

We will take up these four technical essentials. Have any of us ever heard of two teachers of singing who are perfectly in accord as to how the breath should be taken, retained or emitted? It is exceedingly doubtful. Each teacher believes, when a singer shows perfect breath control, that it could have been gained only by his own and exclusive formula.

REGISTERS.

The vocal profession runs the gamut between five registers and no registers, with interesting variations, as to where those from one to five begin and end. The possibilities of permutation and the consequent disagreement on registers are equal to the combinations of the lock on the bank safe, best expressed by seven numerals, which is far in excess of the number of singing teachers. So in this instance, there are quite enough theories to go around, and each teacher may enjoy the distinction of being original. I am sure that the opportunity is improved.

VOICE QUALITY.

What essential is there that is more essential than a good quality of vocal tone?

Do we agree as to how to get it? No; neither do we agree as to the thing itself. I can recall no experience more disappointing than that of having the pleasure of listening to a quality that seemed to me perfect, marred by the complaint of a voice teacher who was with me, that the quality was intolerable.

CONDITIONS.

As to conditions, the last of the four technical points raised, we are confronted with a bewildering whirl of kaleidoscopic varieties. Every teacher parallels a turn of the kaleidoscope, presenting a new grouping of the same old theories, each complete in itself, but never duplicated and not duplicable.

We do not even pretend to agree as to correct vocal conditions, and we never shall. We differ as to tongue, teeth, lips, larynx, pharynx, nose, throat, clavicle, diaphragm, and abdomen, as to their uses and abuses, their contractions and exactions, the proper places for hollow spaces in different faces, and a significant fact in connection with our differing is that we glory in it. Our personal attitude to our work is our hall-mark, our copyright. We assert ourselves through a sublime confidence in our particular mode of solving the vocal enigma. We are conscious of the fugitive nature of the prize, and are not willing to be mere imitators in a field that has never known a law. Not even an average, except in results, which is in no way identified with the method of getting those results.

Shall we go on and up into the realm of art where to agree would be to enslave us? The only essential in the art plane of vocal study is freedom, and that is every teacher's prerogative. He will phrase as well as he has culture to enable him to discern the nice shades of meaning in his text. He will interpret as well as he has at command intellectual imagination, no better. He will command the progress of his pupil just in the proportion of his power, grasp, and magnetism to the receptivity of his pupil.

There are no essentials here to be agreed upon. We now return to the revised or printed aspect of the subject. The topic of the morning: The Essentials that SHOULD be Agreed Upon for Pupils.

I deem this purely an esthetic proposition. All questions of technic and qualification must be left to the individuality of the teacher. If the time ever comes—it certainly is not yet—that the phenomena of vocal tone can be classed as an exact science, as amenable, for example, to certain laws in treatment and development, as are the hands for their work upon the keyboard, then is the time to formulate a group of essentials relating to the practical work of the teacher, and agree upon them. Until then we must content ourselves with agreeing to take high ground in our attitude to the art of singing. To look to the motives of our pupils, to add to *their* training that of their *parents*, to the end that our purposes be well seconded in their homes and, which is of the first importance, to hold ourselves strictly accountable for their tastes.

It is essential also that we recognize how compatible it is possible for us to be. The fact that our work is in the field of art absolutely, absolves us from the necessity of arriving at our pinnacle of success in precisely the same way that any other teacher arrives at his. It is important that we achieve real success—how we achieve it is of minor importance. A story of Whistler, the painter, applies well here.

It seems Mr. Whistler had a friend who was greatly interested in a young lady-artist and he was desirous of getting an expression of Mr. Whistler's opinion as to the merit of her work. He therefore brought a number of her canvases to him for examination. The great painter, after looking them over once, said: "She can't draw!" After going through them a second time, he added: "She can't paint!" and after examining them a third time, he passed them back to his friend and said: "She don't have to."

So it is with the teacher of singing. If his pupils succeed, he need not trouble himself about what other teachers hold up to him as essentials. He does not have to.

While my plea is for individuality in the vocal field, I am not blind to the fact, that at the conclusion of the work of students, they all confront one and the same thing, and that thing is an Essential. I refer to the public, which will convince them, by the most powerful argument yet made, that they have or have not mastered the essentials of singing—the argument of money. If they win money, the public approves of them. It is absurd to disregard this sign of success.

The crowning singing-master of a student is his audience. If he has slighted the essentials, the public will quickly make their knowledge of the fact clear to him. Not only that but they will be definite and specify which of the essentials are lacking, and he need not waste any time in correcting his defects. The public agree as to what the essentials are, if the teachers disagree as to how they should be taught.

Every one knows what the Essentials of singing are—teacher, student, and public. No two teachers present them in the same way. No two students are equally gifted or receptive, and the irregularities which exist alike in teacher and in pupil are leveled by the audience, which makes no estimate of the process by which results are obtained, yet estimates those results at their true value invariably. The irony of fate is comparable to the irony of an art, finding its outlet in a medium which is unacquainted with or ignores the difficulties of its development.

The greatest essential in the vocal profession to-day is not similarity of methods, but identity in standards. The technic of our profession is mutable and erratic, and in the very nature of the instrument with which it deals and the art itself, must remain so.

The ethics of the vocal profession are respectable and are in an increasing degree respected. That we should encourage our pupils to aspire to, and aid us in maintaining high ethical ground is the one essential upon which we all agree, and if we do not, upon which we *should* all agree.

SONG WRITERS.

II.

ENTIRELY without purpose I find that the second composer to be presented to the readers of THE ETUDE is also a Brooklyn man, one of America's younger writers. His theoretical technic was matured under the guiding hand of Dr. Dvorak, who pronounced him of a finer mold than many of his class and predicted excellent things of him. The N. Y. *Sun* went so far as to say that "upon him, more than upon others, the mantle of Dvorak has fallen." I refer to Mr. Harvey Worthington Loomis.

The dictum of teachers and critics goes for naught once the music of a composer is before us. To know what we like is commendable; to know that what we like is commendable, is better; to be able to give a reason for our liking is almost equivalent to holding diplomas in art and metaphysics. In Mr. Loomis' songs we are often baffled in our efforts to explain their peculiar claim to our admiration; but to a degree greater than most modern song-writers, he speaks to the larger and popular audience in tones that are easily understood, often in a playful mood, without in the least sacrificing his personal dignity or that of his art. I think he is easily in the class with Coleridge Taylor, the famous London song-writer, of whom I shall write in another number.

My first acquaintance with this writer was when he had a closet half filled with unpublished manuscripts. His songs are now to be found in the catalogues of most of the leading publishers. It will be quite impossible to publish a list of Mr. Loomis' songs, but of his "Studies in the American Folk Style" the song "My Ole Banjo" is a gem, suggesting all that is unique and beautiful in the quaint rhythms of the cult suggested by its title, with nothing of the commonness so often accompanying it. His "Mexicana" takes one into another and so different an atmosphere that the two seem impossible from the same pen. Two excellent teaching songs are "Thine" and "Love Comes, Love Goes," both favorable to the encouragement of color in the voice. I speak of this because it is rare that this peculiarity is found in a song. Quite in contrast to the two last-mentioned is his setting of "Hark, Hark, the Lark," in which he indulges in the extreme of the modern but by no means popular combination of instrumental solo and vocal accompaniment.

Familiarity with the Loomis songs heightens respect for the composer and affords the teacher and student occasional relief from the strictly conventional type.

PROGRESSIVES VS. CONSERVATIVES.

BY F. W. WODELL.

I HAVE been much interested to note the effect of years of experience in teaching upon the methods of certain *confrères* who occupy prominent positions in the profession. Personal intercourse with them and a careful reading of their publications makes it clear that while each holds to one or two fundamental principles, first adopted years ago, each has likewise gradually sifted his teaching material, has simplified his method, or, to put it in another way, has found himself able to secure good results with the use of fewer devices. One has progressed from a condition in which use was made of many devices to bring a given result, to the point where reliance is placed almost entirely upon a concept of tone and a particular position of the body. A second had provided a somewhat elaborate series of exercises for drilling tongue, palate, larynx, and vocal chords as well as the breathing muscles. After many years of practical work with individuals and classes, this professor, a wideawake, intelligent American, with a gift for systematizing and condensing the teacher's material, has of late come to emphasize but two or three points, as, for instance, the gaining of breath control and the focusing of tone behind the bridge of the nose. With this tone focus, he holds, the singer can make register changes without a break, manage the breath comfortably, execute rapidly and give varying color to tones; that it is the basis of the sostenuto, shading, clearness of tone, attack, etc. In fact, he declares that "tone focus" amounts to about nine-tenths of the whole matter of tone formation. A third professor has developed his work in the last few years from what might be called the negative to the positive attitude. Formerly his instructions were almost always such as could be formulated in permissive terms, "let" and "allow." While this side of his teaching is still prominent, yet in the matter of the use of the breath in singing there has been a decided change. Formerly, emphasis was laid on retaining, holding back the breath; now the student is encouraged to use the breath in an aggressive fashion. As this teaching was, and is, founded almost wholly upon breath control, the change of attitude with regard to the use of the breath in tone production would seem to be somewhat important.

The day of the routine vocal teacher—he of one book, one order of exercises for pupils of all conditions and grades of intelligence—has gone by. The conservatives, of course, stoutly defend their practices, and believe them superior to those of the progressives among vocal teachers. It seems to me, however, that those teachers who are really alive to the importance of their professional work, and anxious to qualify for still better work, are reaching out toward that which promises to give them power to do more for a greater number of pupils than has been possible in the past.

There is in this country, at present, a strong tendency to minimize physical drill in vocal teaching, and to endeavor to secure a desired tonal result through willing the realization of a concept. The thought is: "Mind is king"; and the teacher practically says to the pupil: "Decide in your own mind upon the pitch, power, and color of tone, and *will* a realization in sound of the effect desired." This is one extreme. The other extreme is found in the teaching of those who work upon a purely physical basis, striving to gain direct control of the muscles used in singing.

A singer may have a clearly-defined concept of the tonal effect desired, and be charged with feeling, and yet, in consequence of the lack of freedom, strength, and responsiveness of body, be unable to realize his concept and express his emotion. It is not an uncommon thing to find such singers upon the public platform. Muscles have to be used in singing, and used in an extraordinary way; therefore, the muscles involved in phonation need exercise in order that strength and responsiveness may be gained. Yet it appears to me to be a mistake to attempt to train the voice upon a purely physical basis; to depend chiefly upon efforts to obtain direct control of the muscles engaged in phonation.

Most vocal pupils come to the teacher already too conscious of physical action in tone production. A method of teaching which concentrates attention directly upon the various muscles engaged and their action, is likely to add to the self-consciousness and physical embarrassment of such pupils. The result desired is best arrived at, in such cases, by indirection. The skilful teacher will secure the desired control of the muscles through the performance of some so-called "natural" act, without calling for so much force as to cause the muscular action to bring itself to the attention of the pupil. For instance: The small boy who, for the first time, takes his bat in hand and stands before the pitcher of the baseball club, may handle the bat very awkwardly. It would be of little use to explain to him the action of the various muscles of his arm which are brought into play in the act of lifting the bat and striking at the ball. A general direction as to the point at which to grasp the bat, the manner of holding it over the shoulder and an instruction to free his body from all rigidity and keep his eye on the ball would be more beneficial. It is evident, however, that in the very practice of exercises for gaining muscular control, the "mind is king" is the directing force.

Natural breathing is not artistic breathing for singing—artistic breathing is an extension, a development of natural breathing; therefore, the singer has to acquire the art of breath management. Rigidity of the vocal instrument—of larynx, tongue, jaw, lips—makes good tone production impossible—therefore, the pupil must be brought to the point of keeping some muscles inert, while others are in action. If the articulating organs are assisting in the control of breath, they are not free to perform their proper work; therefore, the pupil must be brought to the point where he can produce vocal tone without embarrassing or making in the least rigid the tongue, soft palate, jaw, or lips. On the one hand, to depend upon special effort to gain direct control of these articulating organs is likely in many cases to increase the difficulty. On the other hand, to depend upon willing the realization of a correct concept of tone and pronunciation for the securing of a good "production" and concurrent freedom of the articulating organs, is to make a doubtful experiment.

As has been intimated, "the mind is king," and what is really and fundamentally trained in the acquirement of skill in the production and use of the voice is the mind; yet, for effectiveness in teaching, it would seem better to sub-divide, and to take up the complex problem of training the mind and through the mind the body for artistic tone production and singing item by item, rather than to attempt to solve it as a whole. If there is difficulty in artistic breath management, and likewise in the use of the articulating organs in a given case, it would seem to be a good principle of teaching to separate these items and attack them one by one. The appeal will still be to the mind to operate upon the body in a given direction and to repeat the operation until the action has become what is called "second nature," or, to put it in another way, is performed by order of the "sub-conscious" mind. The item of breath management having been thus provided for, that of articulation may be attacked in the same way. This method of procedure is likely to bring good results in a majority of cases. An attempt to secure good tone production and correct articulation (where breath management and use of the articulating organs have been defective or inadequate), by giving the student a concept of the desired tonal result and pronunciation and requiring him to will the realization thereof, would probably fail in many cases.

The progressive teacher, therefore, will adapt his method or means to the varying conditions and capacities of his pupils, aiming always to develop his teaching and their work along the lines which bring into play the mental powers and the body quickly into freedom, strength, and responsiveness.

THE RELATION OF THE MUSIC AND THE TEXT OF A SONG.

[A READER of THE ETUDE sends to the Vocal Editor the following notes from an address delivered in Berlin several years ago by Hans Löchel, before a meeting of the German Teachers' and Authors' Union.]

IN song the co-ordinate and co-operative working of the tone art with the poetic art is necessary. The tonal production must embody and vivify the thought expressed in the poem. In order for it to do this the poem must be short, simple, easily comprehended and dominated by feeling. An abstruse, philosophical poem cannot be set to music with any effect. There must be action, either physical or mental; the poem must be descriptive, vivid, instinct with life. Many a song has been written in which the music, considered as pure music, was excellent, yet the song did not live, either on account of a lack of fitness between the words and music or on account of an innate unmusical, unemotional character of the poem itself. On the other hand, a composer whose works are uniformly mediocre may, by the musical expression of a poem instinct with dramatic action or melodic beauty, gain undying renown through the treatment of this single song.

The great German song writers, Schubert, Schumann, and Franz, were specially felicitous in the choice of their poems. They had the faculty of correctly judging the musical capabilities of a poem, and then of allowing this musical thought to work itself out in the tonal representation.

In the songs of Franz we find the poems short, simple, charged with powerful dramatic or descriptive feeling. And the musical setting is nothing more than his conception of the content of the poem translated into the realm of tone.

Schubert is said to have declaimed the poem of his "Erl King" to himself aloud, again and again, until the declaiming itself became musical. Thus he sought to develop his conception of the poem into a true musical picture through the modulations of the voice in recitation. In his cycle, "The Maid of the Mill," we have a series of short, simple, clear-cut sketches, charming in the artlessness with which they portray the hope, the joy, the jealousy, the despair of the lover.

Schumann also shows the same characteristic in his treatment of that touching cyclus of Chamisso's, "Woman's Love and Life." True, it bears the unmistakable marks of Schumann's personality. It is his own conception, and as such it is probably different from that of all others, yet it is, nevertheless, the development of the poetic thought as he conceived it in his musical soul.

This, then, is the realm of vocal music in relation to poetry: to expand, exemplify, and reinforce by the power of tonal coloring the thought which is contained in the lines of the poem.

SUGGESTIVE IDEAS ON INTERPRETATION.

BY VICTOR MAUREL.

SOME years ago, Mr. Victor Maurel, the famous opera and concert artist, delivered an address on "Interpretation," from which THE ETUDE has taken a few notes. After discussing the function of the composer, he says:

"He conceives a thought, he realizes it, and, in one sense, is therefore its interpreter. But he remains an interpreter in the first degree. The other interpreter—the only one for the public—has no right to the title of creator, which is often wrongly given to him. He is simply the interpreter, in the second degree, of the composer's thought; but his task, none the less, is often extremely difficult—sometimes even more so than that of the composer. To interpret one's own thought by means of words or notes; to interpret the thought of another by means of movements, gestures and sounds—these, then, are the two tasks. But the interpreter in the second degree produces his own means of expression; he derives them from himself; and it is with his own person that he has to complete the materialization of the idea undertaken by the composer by means of the resources of language and music. It is no metaphor to say that the interpreter gives his flesh and blood. Let him be but thoroughly convinced and he gives himself, whether he will or not. The composer's work is on a higher mental plane, but for this reason it appeals only to a small number, and cannot dispense with the assistance that shall translate it to the great public, for which, if a work for the theater, it has been specially designed.

"But from this it follows that to properly fulfill his task, the interpreter in the second degree must identify himself with the thought of the interpreter in the first; must study it from all sides, note its every intricacy, penetrate it and understand it in its minutest details—in a word, he must make it his own. Then will he present of it a more sensitive reproduction and interpretation, colored by the prism of his own temperament and vivified by the means of expression at his command. Only under these conditions will the interpreter avoid the risk of proving unfaithful to the unity of idea that presided at the birth of the work. His fidelity is assured, because in expressing the thought of the author he is expressing also his own.

"In order to be able to satisfy the demands made by modern dramatic music, the lyric interpreter should, without the help either of costume, scenery, or lighting apparatus, be able to call a character (personage) into being. He should, before thinking of presenting his character on the stage, have realized for himself the perfect union of the three arts: poetry, music, and dancing. (This word 'dancing' I do not use in the narrow sense given to it at the present day, but with the larger meaning that it possessed among the ancients, to whom it meant, not only what it means to-day, but also the science which has for its object the study of the laws governing the expressive movements, gestures and play of features constituting the art of mimicry.)"

Mr. Maurel continued his discussion by stating that he considers it the duty of the singer to give, on the concert stage, a vivid impression of the real qualities of a song. His suggestions as to the choice of works to be given are full of interest to all singers.

"I took great pains to select pieces thoroughly suitable for the purpose I had in view. I sought out compositions in which the musician had revealed a ruling desire to compose for the poem, that is to say, to effect a complete fusion of the music with the words; in such sort that the subject had become translated into a language that is neither poetry nor music, but is music and poetry so intimately united that the power of music added to the power of words together form a means of expression that is absolutely homogeneous. This, of course, describes the tendency of the musical drama, and the same tendency had to characterize the pieces selected. To enter now into details, I would remark that this union of word and tone can realize itself in compositions of various kinds which I shall enumerate, starting with those having most affinity with the musical drama. Indeed, my selections include pieces which are nothing else but dramas in miniature, by which, in a few bars, the impression of a drama is given. Next in order are pieces in the nature of meditations on a given subject; others which give a description either of a landscape (paysage), an environment (milieu), or an epoch; others which deal with an abstract idea to which they, so to speak, give life; and, finally, pieces in which the portrayal of emotion is mixed with that of material things, as, for instance, in Beethoven's 'Adelaide.'

"The feelings (les sentiments) are Music's domain. She depicts them better than any other art, because, in questions of feeling, to define (preciser) is often to destroy, and Music does not define—she makes us feel, and alone is able to say what words are powerless to render.

"This is the plan that should be pursued—whether for the study of a small piece, or of a dramatic piece of large proportions: The first effort should be brought to bear on the thought of the poet, without the least notice of the work of the musician. This thoroughly understood—but not till then—we may examine how the musician has interpreted it—that is to say, how he has conceived and effected the fusion of word and tone. We have to note how the thought of the poet, translated by words, is amplified by sounds, and how music, creating an atmosphere in which this thought may blossom and develop, manages to foreshadow it ere words can even make it clear.

"After this glance at the work as a whole, it becomes necessary to proceed analytically, in order to observe details and classify them according to their relative importance in the general scheme.

"Finally we have to seek in the music those phrases which are of first and second rank and those (called neutral) which form the background on which the melodic design is displayed.

"This study, which presupposes the thoughtful observation of mental states which I have already referred to, constitutes the first part of the interpreter's task.

"As regards the interpretation itself, the artist must obtain an absolutely correct pronunciation and articulation of the words; scrupulously observe the musical accent; bring out the most minute shades of emotional meaning contained in the poem; and find the gestures and physiognomical movements that shall faithfully convey these to the spectator-listener.

"To sum up: It is evident that the interpreter will greatly advance himself by being able to render small pieces in which the various tendencies of modern works find themselves embodied. It is obvious that if a singer has accustomed himself in such works to thoroughly understand the thoughts of poet and musician, and to seek out the means by which they may also his own.

"To sum up: It is evident that the interpreter will greatly advance himself by being able to render small pieces in which the various tendencies of modern works find themselves embodied. It is obvious that if a singer has accustomed himself in such works to thoroughly understand the thoughts of poet and musician, and to seek out the means by which they may best be expressed, he will not be dismayed when confronted with works of larger scope. The difficulties in these are more numerous, more complex, less easy to surmount; but they are difficulties of the same kind. The frame is smaller but the picture is one of the same genre. The perfect adaptation of note to word is the chief aim of the musician; exactness of expression remains that of the interpreter."

AN OPEN LETTER TO STUDENTS OF VOCAL CULTURE.

DEAR FRIEND: I often think of you. Perhaps you have just returned from your two hundredth lesson, and your new professor has told you nice things. I do not know whose book of exercises you use. You do not know, do you not? "Dear old Concone!" use some book, do you not? "Dear old Concone!" "What could we do without him?" "His exercises enchant us!" Are you not accustomed to hear expressions of that kind? Concone's exercises are enchanting, and it would be difficult for the majority of professors to make both ends meet without his or some other written exercises. Far be it from me to write anything that would tend to disheartten you. but the chances are at least forty to one that your voice is not sufficiently developed to justify you in attempting the first of Concone's or any other exercises. Probably you try over daily some "compass extending," "tone-sustaining," or "flexibility" exercises. Do you think what kind of voice you endeavor to extend, to increase in sustaining power, and to make more flexible? Do not depend too much on your professor. He may be living beyond his means and have other things than voice production to think about. You have been told over and over to think of voice control? When you sing next for your professor, with the result that after nearly every phrase you desire to clear your throat of something and feel displeased with yourself, watch his manner. Should he exclaim, "Good! Grand! Bravo!" etc., he is not master of his work, or he is "codding" you. His enthusiasm is a sham. Leave him. You will not repent. Again, he might say, "Your desire to clear your throat is simply a bad habit," or "the result of a slight cold." You know it is not a habit. It disgusts you. You clear your throat because you must. Am I not right? Then there is your supposed "slight cold." You ought to know better than anybody if that be the case. It is my experience that this "slight cold" is not a cold, but the result of using the vocal organ against its grain. Think over the matter. You may be more perfectly educated than your professor. Who knows? Have faith in yourself.

How is your voice about its middle? Can you sustain any note at that part for six seconds with steadiness, volume, and freedom? If not, will the note be made better or worse by trying to sustain it for a longer period? Think which. Granting you have at least one note right, can you ascend or descend from it properly to the next note up or down? If not (and the chances are against you), are you not retarding your progress, perhaps ruining yourself, by attempting scales, arpeggios, or other flexibility exercises? Again, if your upper or lower E does not satisfy, do you think you will better matters by exercising on notes beyond that range? Never. First, get the remnant of voice you have about the middle right. Then, step by step, invade other regions of your compass with its beauty. If you experience pain or huskiness, especially by singing top notes, do not get disheartened. That you can sing at all in such a condition proves you have a willing organ. What it craves is fair play. Get rid of your pain. The task, I know, is difficult, but far from being impossible. Do not lose heart. Brighten up. Think. Be courageous. Have faith in yourself. It is much more delightful to sing with freedom than otherwise. Never mind about "palate exercises," "tongue exercises," or "diaphragm exercises," and leave off fiddling with your larynx and lower ribs. Start immediately to recover your long-lost, but once spontaneous, voice control.

With genuine sympathy, I remain, faithfully yours,

TOM THOMAS (in the *American Art Journal*).

ADVICE FROM MME. SEMBRICH.

IN an interview reported for the New York *Journal*, Madame Sembrich was asked what she considered the most difficult passage to sing.

"I see," said the prima donna slowly, raising both her hands to a level, "I see when I speak of difficulties, a passage cantilena—adagio sostenuto—one note succeeding another, to be sung perfectly even. Turn to the last aria of Suzanne in 'The Marriage of Figaro.' No agility—no pyrotechnics. Nothing but the breath in control, the power to sustain. She who can do that is an artist!"

After deploring the decay of the pure Italian method, and speaking of the advantage of having a voice naturally placed, the prima donna gave some advice to young singers.

"A singer should possess musical talent and knowledge, also the ability to play on some instrument. It may be the piano, it may be the violin. This should be acquired at an early age. She can't be too learned musically, and lack of intelligence in this respect is easily detected.

"Her health must be perfect, for there is no life in the world more exacting. I am now, of course," said Madame Sembrich, "speaking of the professional singer. For the amateur, she pleases with little, one expects her to be ignorant and one pardons her for it. But for the prima donna there are numberless privations. She must be ready to stay at home, perhaps, when she most wishes to go out. She must exercise enough and not too much. She must husband her strength as she husbands her voice. She must not laugh too much, nor sing too much, nor talk too much.

"Tell the young woman who would be a prima donna," said Marcella Sembrich, in parting, "to practice a short time at frequent intervals, to abjure social obligations, to sing but little before she is sixteen and not to imagine that a poor teacher will do at any age.

"In singing, above all other arts, the old French adage, 'C'est le premier pas qui coute,' holds good. If one is not careful at the beginning, the instrument may be destroyed."

IDEAL teaching is not revealing to another what we have learned; it is helping another to such freedom that he can learn for himself what we cannot reveal. —*Albion W. Small.*

EDITED BY EVERETT E. TRUETTE.

THE EVOLUTION OF THE ORGAN. V.

Among the other noted organ builders of the eighteenth century are the names of John Byfield, who joined John Harris after the death of Renatus Harris, and Christopher Schrider, a German, who became the son-in-law of Father Smith, and who succeeded him in the business of organ building.

The Jordans, father and son, deserve special notice, as we are indebted to them for the invention of the swell-box (1712). Heretofore the pipes of the echo organ were enclosed in a wooden box, to render the tone softer, but the Jordans added a sliding shutter which enabled the performer to produce a "swelling effect." The German builders were very slow in adopting this invention, the first example being in the organ of St. Michael's Church, Hamburg, built in 1704; and even today there are many organs in that country which are devoid of the only means of expression to be found in an organ. The organ in the Parochial Kirche, Berlin, where Professor Haupt played and taught for so many years, had no swell-box, and numerous other prominent German instruments were constructed without a swell-box.

John Snetzler, another famous builder, was born in Passau, Germany, about 1710. He constructed a few organs in his native country, and then settled in England, where he lived to an advanced age. The famous organ in Lynn Regis, in Norfolk, established his reputation. He invented that extremely useful stop, the Dulciana, which with another novelty, the Double Dinpason, was placed in this organ.

An Organ of the Fourth Century.

Snetzler had a poor knowledge of the English language, and created no little amusement by his original phrases whenever he became excited. At one time, when Dr. Wainright was playing on Snetzler's new organ at Halifax, his rapid playing caused Snetzler to shout: "He do run over de keys like one cat, and do not give my pipes time to speak." Another time, when asked if an old organ was worth repairing, he replied: "If they would lay out a hundred pounds on it, perhaps it would be worth fifty." Hopkins and Rimbault's treatise gives a list of thirty-five organs built by Snetzler.

Samuel Green, born in 1740, was a builder of considerable repute, who devoted special attention to perfecting the action. His masterpiece was the organ in the Canterbury Cathedral. Green built in all about fifty organs.

The Englands, father and son, built some thirty or more organs between 1760 and 1812.

Paul Micheau was a native of Germany who went to England in 1780, settling in Exeter, where he had the care of Loosmore's famous instrument.

The Silberman family in Germany were among the most renowned organ builders of the eighteenth century. Andreas Silberman, the founder of the race, was born in 1678, built twenty-nine organs, and died in 1733. Gottfried Silberman, his brother, was born in 1684, built seven organs, and invented the "Claveçin d'Amour." He died in 1754. Johann Andreas Silberman, eldest son of Johann Silberman, was born in 1712, and built fifty-four organs, the most noted of which are those in St. Thomas' Church, Strassburg, St. Etienne, Basle, St. Theodore, Basle, and the Abbey of St. Blaise, in the Black Forest.

An Organ of the Fourteenth Century.

In 1702, Zacharias Thessner built the great organ in the Cathedral of Merseburg, which had sixty-eight registers, five manuals, and pedal. Adam Sterzing built, in 1703, an organ for the Church of St. Peter and St. Paul, at Goelitz, which had eighty-two registers. In 1718, Heinrich Herbst and his son built an organ at Halberstadt with seventy-four registers, three manuals in front, and two manuals at the sides.

Two other builders of some fame were Johann Gabler, who built the noted organ in the Benedictine Abbey, in Weingarten, and Christian Mueller, who built the famous organ in Hnarlem.

This brings us down to the present era. To give an account of all the famous builders of this era, or to chronicle all the inventions which have been made by the various builders, would go beyond the object of this brief sketch and might prove tedious to the majority of the readers of The Etude, but next month we will give a brief outline of the early progress of the instrument in this country.—*Everett E. Truette.*

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ACCOMPANIMENTS TO VOCAL MUSIC.

[The following article was written and given to the Editor of The Etude by Mr. Pyne, a few days before his sudden death, some months ago. Mr. Pyne was organist of St. Mark's P. E. Church, in Philadelphia, for a number of years.]

That accompanying is an art is clearly proved by the rarity of really competent accompanists; and yet it is not unusual to hear beginners on the piano remark that they only aim at learning enough to play accompaniments. One of the principal difficulties in playing for singers lies in the fact that so many of them indulge in mere caprice as regards time. Robert Schumann denounces this form of egotism in playing, and surely the same may apply to singers.

To play an accompaniment successfully for many artists of renown is a very delicate process indeed, and it would seem that the difficulty is largely one imposed by singers for no justifiable reason than to give their own interpretation of the music—which in many cases would hardly be recognized as that expressed by the composer—which is thus rendered subservient; and frequently has not the redeeming merit of any acquisition of beauty whatsoever.

Some important artists may be cited as examples to the contrary. Mr. Chas. Santley, one of the most noted baritones, always sang with absolute fidelity to the composer's text; and to note a more familiar example here, Mr. David Bispham may be mentioned as one who is most punctilious in singing compositions as they are written, without taking liberties, and yet, in neither case have they in any way sacrificed their popularity, neither has the musical effect suffered. The relationship which the accompaniment should bear to the voice is a matter which has often been discussed, and much must depend upon the character of the instrumental part. These are frequently so weak that the less attention directed to their triviality, the better, but *composers* have awakened to the possibilities of such writing, and are investing the instrumental part with the dignity and importance which would seem rightly to belong to it; and as a result, one is frequently confronted with accompaniments of very great technical difficulty and which actually vie with the vocal part in attracting the attention of the auditors.

A most striking illustration of this may be found as early as the time of Sebastian Bach, and notably in the airs which are interspersed in his choral works, such as his Cantatas, Masses, and Passion Music. The technical difficulties of these are very great, and in this respect show a great distinction between the German and the Italian schools of composition. Here, between the instrumental and vocal parts, must exist the most intimate relationship, yet in spite of this difficulty, such music cannot be considered as grateful to the performers, or permitting any personal display; they appeal only to the educated musician, it seems unjust to call such instrumental part an accompaniment. The two great masters of oratorios may be safely named as Bach and Handel, and the entirely different character of their methods and writings may be interesting.

These two giants of choral writing were born within less than one month of each other; Bach, March 21, 1685, at Eisenach, in Thuringia; Handel, Feb. 23, 1685, at Halle, in Saxony; these two places being, as the crow flies, less than one hundred miles apart; and yet these two great men never met. Bach lived all his life within a limited distance of his birthplace, in comparative obscurity. His writing is German; and yet, in distinctiveness of style, is unlike that of any other writer. Handel, on the contrary, is typically Italian, and his compositions show the influence of Alessandro Scarlatti and his son Domenico, with whom he came much into contact during his study in Naples. In this city he also had the advantage of meeting Porpora, one of the most noted operatic composers and singing teachers of his day, so that with these models before him, it was not surprising that all trace of German nationality should be removed. On Handel's arrival in England, whither his reputation had preceded him, he at once sprang into popularity. Henry Purcell, the greatest English musician of the seventeenth century, and one of the most important that England has ever produced, had died about fifteen years before the advent of Handel, having composed English operas, which had been received with enthusiasm by the people. Handel had attained distinction as an operatic composer in Italy, and the English people hoped for a perpetuation of a school of opera such as their idol, Purcell, had so successfully commenced. Thus Handel's career in England was assured.

It must be remembered that little, if anything, was known of Bach or of his music outside of his immediate surroundings. In England, his music was first made known by Samuel Wesley who, in conjunction with C. F. Horn, brought out the first edition of his "Well-Tempered Clavichord," otherwise known as the "Forty-eight Preludes and Fugues." This was followed by a volume of his Preludes and Fugues, for the organ, edited and published by Bishop, and another collection by C. J. Gauntlett. In Germany, Mendelssohn has the credit of performing the great "St. Matthew Passion," at Berlin, in 1829, probably the first performance since the composer's death, seventy-nine years previous.

In the writing of Bach, the vocal part forms but an integral portion of the whole and he places the voice on the same plane as the instrumental, allowing little, if any, opportunity for individual effect or prominence, the whole being purely homogeneous. In Handel's music, this is not so. The Italian school of writing has always aimed at giving the utmost prominence to the voice part, which is frequently bravura in character. The instrumental part is subservient and intended more as a background or setting for the singer. With Bach, no such prominence to individual effort is possible, the voice part only one among many. Consequently, that elasticity of relationship between the vocal and instrumental parts becomes impossible, and would inevitably be disastrous. The music must be rendered exactly as it is written, and upon the absolute accuracy with which each note is performed, and the avoidance of all irregularities of time, erroneously regarded as musical expression, must the proper artistic result depend, and yet the temperament of Bach's music is such that when adequately performed, in spite of what may seem unsympathetic treatment of the voice, it produces an effect which rarely fails to elevate. To compare tersely the writings of Bach and Handel, one might not inaptly say that Bach was as spiritual as Handel was human, and this touch of humanity is probably the spell that has made Handel's music appeal to all sorts and conditions of men, the world over. It will be seen that music of this polyphonic character requires an exactness in performance which alone makes its performance possible, when rendered exactly as it is written. In speaking of the orchestral score of this music of Bach, I have heard it stated by instrumental players that each part in the score possesses its peculiar difficulty, and has to be carefully studied, not only by itself, but ensemble, in order that there may be perfect unity and compactness in performance.

With regard to the accompanying of chorus work, the conditions are entirely reversed. Here one has to lead, not to follow. The tendency of chorus singers varies under different impulses. In some schools of writing they hurry, in others they drag. Such fluctuations are defects and are usually attributable to faulty training.

Who has not heard a choir or chorus run away in the "Hallelujah" or in the "Credo" of Gounod's "St. Cecilia Mass"? Here the art of the player may be shown in restraining them, without attracting attention. The most effective check is carefully to mark the time, so that the accentuation of the rhythm may be *felt* by all. The judicious use of occasional staccato chords is frequently a valuable help in emergencies. In performance, all corrective measures must be quite inobtrusive, so as not to attract attention—persuasive, not assertive, and legitimate care should be administered at rehearsal, any defection sharply reprimanded at each delinquency, and it will be found, in due course, that once a chorus gets into the habit of singing in time and tune, they will rarely lapse from it.—*Minton Pyne.*

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NEW ORGAN MUSIC.

(From Novello Ewer & Co.) Meditation, Three Short Pieces, John E. West. Organists who are looking for short and interesting compositions for church use will find the above very serviceable. The Three Short Pieces (Aspiration, Contemplation, and Lamentation) are of the first- and second-grades and are two and three pages in length. They can be effectively rendered on small organs, as well as on good-sized instruments.

Two Scherzos, Postlude in E-flat, C. H. Lloyd. Well-written compositions of the second- and third-grades, without any difficult pedal passages.

Arrangements for the organ: Scherzo in D minor (Arranged by C. W. Pearce), Eaton Faning. Prelude to Lohengrin (Arranged by George J. Bennett), Wagner. Notturno from "A Midsummer Night's Dream" (Arranged by George J. Bennett), Mendelssohn. Canto Popolare "In Moonlight" (arranged by A. Robert Brewer), Elgar. Prelude and Fugue in A. (Edited by John E. West), Samuel Wesley.

New Organ Music: "Nocturne," by G. Ferrata. "Auspice Stella" (Visions Melodique), by Remigio Renzi, published by Fischer; four interesting and well-written compositions of medium difficulty which will repay organists who examine them.

* * *

MIXTURES.

A new Memorial Organ, built by the D. W. Karn Co., was inaugurated recently by Mr. Clarence Eddy, in the Central Methodist Church, Toronto, Canada. The specification of the instrument is as follows:

Great Organ.

Open Diapason	16 ft.	Doppel Floete	8 "
Open Diapason (large)	8 "	Dolce	8 "
Open Diapason (small)	8 "	Wald Floete	4 "
Viola da Gamba	8 "	Twelfth	2 2/3 "
		Fifteenth	2 "
		Trumpet	8 "

Choir Organ.

Violin Diapason	8 ft.	Harmonic Flute	4 "
Dulciana	8 "	Harmonic Piccolo	2 "
Clarabella	8 "	Clarinet	8 "
Viol d'Amour	8 "		

Echo Organ.

(At opposite end of church.)

Gemshorn	8 ft.	Flute Amabile	4 "
Dolcissimo	8 "	Orchestral Oboe	8 "
Gedackt	8 "	Vox Humana	8 "
Voix Celeste	8 "		

Swell Organ.

Bourdon	16 ft.	Octave	4 "
Open Diapason	8 "	Piccolo	2 "
Viola da Gamba	8 "	Mixture	IV rks.
Viol d'Orchestre	8 "	Bass Clarinet	16 ft.
St. Diapason	8 "	Horn	8 "
Flauto Traverso	4 "	Oboe	8 "

Pedal Organ.

Open Diapason (wood)	16 ft.	Bass Flute	8 "
Open Diapason (metal)	16 "	Violoncello	8 "
Violone	16 "	Trombone	16 "
Bourdon	16 "	17 Couplers.	
Leiblich Gedackt	16 "	16 Pistons (affecting draw stops).	
		7 Combination Pedals.	

The Orchestral Oboe is a "flue-Oboe."—*T. C. Jeffers.*

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The earliest known chromatic keyboard, one with twelve sounds for each octave, was in the organ in Halberstadt Cathedral, built by Nicholas Faber, a priest, completed in 1361.

* * *

"Jesus, Lover of My Soul" is one of the most popular hymns in the English language. It is curious to find, from a letter recently published, that the hymn did not commend itself to the late Mr. Gladstone. "It has no unity, no cohesion, no procession and no special force," he says. "A number of ideas are jumbled together rather than interwoven. The paths of the metaphor cross one another, not always on the same level." Some of the figures the old statesman condemns, and he points out the incongruities of the hymn thus:

The next prayer is that the bosom may be a refuge from a storm at sea. Surely the more appropriate refuge from a tempest is not a bosom but a shore. With another shock the figure of "flying to the bosom" is displaced, and the prayer is "safe into the haven guide"—a different idea and a different process. But we have not yet done. The prayer that follows is another incongruity: "O receive my soul at last." But the preceding course of thought is not an escape from the final ordeal of judgment, it is on vindicated rescue and repose.

Admitting that the central thought is evangelical and good, Mr. Gladstone concludes by saying that it seems to him to be clothed "in a pieced and unlovely garment." Mr. Gladstone was nothing if not inconsistent. Almost everything that he says of "Jesus, Lover of My Soul" could be said of his own favorite hymn, "Rock of Ages," of which (as everybody knows) he made a Latin translation, subsequently set to music by Sir Frederick Bridge. The truth is, of course, that a hymn should not be criticised from a purely literary point of view. What we want in a hymn, as I have said before here, is simple, direct, rhythmical language, just touched with a haze of a subdued imagination. Such a hymn, if marked by fervid feeling, may lend itself to the most satisfactory utterance of religious affection and desire, while having scarcely any of the qualities of high poetical genius.—*Musical Opinion.*

John Baptiste Calkin, the well-known organist and composer, died just before Easter and was buried in the old Highgate Cemetery, London.

A two-manual pedal-piano is now being made and sold in London, by George Rogers and Sons. This instrument ought to be valuable to organists who have to do most of their practice on the piano and removes one of the objections to pedal-pianos, enabling the performer to play on two keyboards at once, as on the organ.

* * *

A first performance in England of two sonatas by Mozart, each in one movement, for organ, two violins, and 'cello, was given at Broadwood's lately, when Grace Sunderland and Frank Thistleton concluded their series of interesting old chamber music concerts. Two "Fancies," in three parts, for two violins and 'cello, by Orlando Gibbons, were also played, and the program likewise included Bach's sonata in C-minor, for flute, violin, piano, and 'cello.

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A Scottish organist tells a good story. Not long ago he ordered a copy of Widor's organ works from a London firm. The book was not forthcoming, and the organist wrote to ask for an explanation of the delay. Next morning he received a wire to this effect: "Widow ordered from abroad; will forward on arrival." The recipient was somewhat startled, but he is still a bachelor!

The following from an English contemporary is too good to be lost to our readers:

The people of a certain church are justifiably proud of their organ—a very fine instrument presented by a wealthy member. The blowing is done by water power, a meter being fixed to register the quantity of water used. Some Sundays ago a visiting minister preached an eloquent sermon on the sin of extravagance. When his discourse was concluded, he announced a hymn.

"Omitting the second, third, and last verses," whispered one of the deacons who was sitting near; and, agreeable to the request, the hymn was so curtailed.

"Wonderful sermon, Mr. ———," remarked the deacon, at the close of the service; "everybody present must have benefited."

"I'm pleased to hear you say so," observed the minister; "but may I ask why you shortened the beautiful hymn?"

"After hearing your sermon I was compelled to," was the reply. "I felt convinced that the pleasure of singing a long hymn did not justify the expense."

"Expense!" gasped the minister.

"Yes, Mr. ———," came the explanation in horrified tones; "do you know, since we've had that new organ, it costs us nearly a ha'penny a verse for water!"

VIOLIN DEPARTMENT

CONDUCTED BY GEORGE LEHMANN.

FIRST- AND SECOND-CLASS REPAIRS.

Some time ago we received a catalogue from a Western firm which, at a first glance, seemed no more interesting than the majority of such publications, but which, upon a more careful perusal, proved conclusively that, after all, there are some new things under the sun. In glancing over the pages of this elaborate and voluminous catalogue, our attention was arrested by certain details that appeared under the caption of "First- and Second-Class Repairs." We felt, at once, that here was something of unusual interest to players of stringed instruments, and we were soon convinced that what this enterprising Western firm had to say on such a subject would prove especially interesting to readers of THE ETUDE.

We learned, among other things, that this firm repairs bows for either fifty or seventy-five cents, and that it was equally accommodating in the matter of fitting a new bridge to a violin. The lower price naturally came under the heading of "Second-Class Repairs," the higher price under "First-Class Repairs."

Now, as we have always been so unsophisticated as to believe that good work is always good, and bad work bad, it was some time before we could fully appreciate the philanthropic motives which prompted this Western firm in making such an announcement; but after a while, the cleverness of this new idea dawned upon us, and we can now fully comprehend how such a plan must appeal to a large number of amateurs. It also reminded us of the following story related of Paganini:

The Italian virtuoso was asked to play at a charity concert, so the story goes, but the remuneration he demanded for his services seemed nothing less than prohibitive. Accordingly, a committee of ladies called upon him and pleaded that he play just one solo for 500 francs. "Very well," replied Paganini, impatiently, "I shall give you an idea of what kind of performance you may expect for 500 francs, and also of my usual manner of playing when I receive 2000 francs." And, proceeding to illustrate how such a paltry sum as 500 francs affected him, Paganini played so atrociously that the ladies implored him to desist, promising to pay him 2000 francs without further remonstrance.

Now, it so happens that the price charged for repairing a bow or for fitting in a new bridge to a violin is, by a sort of common consent among all first-class repairers throughout the country, fifty cents. For this sum we have heretofore been accustomed to expect the repairer's very best work; and, to the best of our knowledge, no first-class repairer has ever considered it desirable to do second-class work of any description. Just what this Western firm means by Second-Class Repairs is not absolutely clear to us; but we have always recognized their merits as business men, and have no doubt that they, at least, find it highly profitable to differentiate in the price and quality of all repairs entrusted to them.

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A WORD TO FIDDLE HUNTERS.

Throughout the whole civilized world, enthusiastic amateurs may be found feverishly searching for the prized instruments of Cremona. The search is no longer confined to dealers whose ambition it is to secure a Stradivarius for an insignificant sum and sell it for thousands of dollars. These, indeed, are now in the minority, for they have learned through experience that truly great instruments are rare and difficult to procure, and they no longer waste time and money in journeys that in former days promised the richest rewards. Italy, in particular, has long since ceased to be regarded by professional fiddle hunters as a profitable field for their ambitions, for experience has taught them that Italy has long since been ransacked by dealers from all parts of the globe. Today it is only the amateur fiddle hunter who pins his faith to Italy. He travels to Cremona with child-like innocence, imagining that a few weeks' diligent and patient search must necessarily reveal the whereabouts of at least one great Guarnerius or Stradivarius. What he usually finds, and exultantly carries home to exhibit to admiring friends, is surely not worth one day's journey. Guided by the knowledge he has derived from reading "authoritative" works on the subject, he is easily imposed upon by the men who make it their business to accommodate the unwary with a "Stradivarius" whenever one is desired; and the "rich find," for which a good sum has been paid, generally proves to be a comparatively worthless instrument with nothing to recommend it but age.

A Stradivarius, or any other old master, is at best a rare thing to find nowadays. But it is hardly more difficult to find the genuine article in the United States than in Italy. Just where to look for one of the old masters is a problem that defies solution. The man who hopes to find one must be always alert. Above all things he must have real knowledge of the old masters' art, not the knowledge that is derivable from reading books on the subject, but the knowledge that is gained from years of practical experience and a close study of many of the fine old instruments.

We are personally acquainted with a number of amateur fiddle hunters who honestly believe that their worthless collections are fiddles of the highest type. These men, like hundreds, or even thousands of others, have only such knowledge of the subject as may be obtained from reading; but imagining themselves connoisseurs, they purchase fiddles whose characteristics of wood and workmanship are apparently those of the old masters, often paying a high price for a vulgar and worthless imitation.

* * *

A FINE "G" STRING.

For many years, professional and amateur players have derived great pleasure and satisfaction from the use of a certain "G" string, made in Germany. This string was introduced in the United States about twenty years ago, and in a very few years the demand for it grew so great that the "G" strings sold by other makers for considerably less money ceased to be purchased by players who were familiar with the German product.

The popularity of this particular string was well-deserved. Its quality was manifestly superior to all others in the market. It was a string on which the player could rely implicitly. Its price, compared with that of the average "G" string, seemed rather high, for a time; but we soon learned that, compared with other strings, it was cheap at any price.

During the past season, however, this once-popular "G" string deteriorated so greatly that most professionals were compelled to resort to the use of others makers' strings. These, it is true, have proven anything but satisfactory, but our players find some little consolation in the fact that they are not "much worse" than their old-time favorite string and that they cost much less.

Our own experience for some time past has been the same as that of all players who have complained to us regarding the deterioration of their favorite string. We have tried to ascertain the cause of the changed quality of this "G" string, but our efforts in this direction have been practically unsuccessful. We have been told that the former makers of the string, after acquiring a snug fortune, sold the secret of its manufacture some time last year, and that the present makers are either careless in their work or do not fully understand the process which enabled the original maker to supply the world of players with a string which for many years proved satisfactory in every respect.

Whatever the true cause, the unfortunate fact remains that we are compelled to discard our old favorite. But that we require a "G" string infinitely better than those generally known and obtainable is an equally unfortunate fact. For several months we have been looking in all directions for a solution of this difficulty, and it is with no little relief and satisfaction that we are at last in a position to hold out some hope to our readers that their old favorite will soon be replaced by a "G" string of the greatest excellence. Being reasonably conservative in all such matters, we cannot venture to say more at the present time; but from what we have thus far learned from a European maker of "G" strings, and from his representative in the United States, we are confident that we shall soon be in a position heartily to recommend this new string to all our readers.

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THE EUROPEAN DEALER.

There are many amateurs in this country, and professional players, too, for that matter, who have absolutely no faith in the ability and integrity of American dealers. They accept unquestionably the statements and decisions of European dealers, and rarely hesitate to pay these men enormous sums for violins and bows; whereas they thoughtlessly sneer at the American dealer and pronounce his representations wholly unworthy of serious consideration. A recent experience impressed this truth upon us quite forcibly.

A well-known violinist was admiring a beautiful specimen of one of the old masters, and turned to the present writer, with the remark: "I should buy that instrument without hesitation if its genuineness were guaranteed by Monsieur X, of Paris."

"But is it possible," we exclaimed, "that you cannot trust your own judgment in the case of such a magnificent instrument? or that you have no faith in Mr. A's representations?"

The violinist confessed that he mistrusted all American dealers, and that however favorably he might be impressed with an instrument, he would not purchase it if it were not guaranteed by Monsieur X or some other equally well-known European dealer.

It is true enough that certain dealers in the United States have done much, in the past ten years, to forfeit the confidence of the public. But this is no good reason why our honest, conservative dealers should be mistrusted. A few, a very few European dealers have proven themselves absolutely reliable, and there are many cases on record in France and Germany (to say nothing of Italy) of imposition and deliberate fraud in the traffic of the old violins. Indeed, if the whole truth were known, our public would soon be convinced that our dealers of good repute are fully as trustworthy as the leading European dealers; and they would also make the discovery that fine fiddles fetch higher prices in Europe than they do in America.

We have a distinct recollection of a fiddle that was sold, and guaranteed to be a genuine Stradivarius, by a prominent German dealer. The purchaser, a violinist of some reputation, believed in this dealer's representations till his friends began to ridicule the instrument. The fiddle was eventually taken to court, the leading experts and artists pronounced it a wretched fraud, and the dealer was compelled by law to return the sum which the violinist had paid for the instrument.

There are certain European dealers in whom we, too, have great faith. Their judgment is excellent, and their decisions are based on the knowledge that comes of long years of practical experience. But they invariably demand high prices for their fiddles—higher prices by far than these instruments would fetch in the United States.

* * *

OUR CORRESPONDENTS.

1.—A gentleman living in Canada, has written us a very courteous letter, the substance of which is as follows:

He is greatly interested in violin-making, and has made some instruments which he has reason to believe have merit. He wishes, however, to obtain our views as to his abilities as a maker, and begs us to examine one of his violins, etc., etc.

We sincerely regret that we must decline to pass judgment on the work of this fiddle-maker. We must decline to do so on general principles. Our experience in the past few years have taught us the wisdom of discussing *only* the work of men who claim to be, or are recognized as being, professional fiddle-makers. Even the work of these we always hesitate to discuss, for reasons that must be obvious to all our readers. Occasionally we feel compelled to say things that seem harsh and unkind, but we do so with the greatest reluctance, and with the knowledge that we incur the displeasure, if not the enmity, of the men we criticise.

We honestly believe that few amateur fiddle-makers deserve encouragement. We believe this because we know that fiddle-making, like fiddle-playing, is an art which requires special gifts and long and special training. The mere passion for fiddle-making counts for little in the art; and a knack of handling tools and fashioning wood does not necessarily mean more than the ability to imitate the physical form of the violin.

Our correspondent may indeed be very clever, and his instruments may prove him possessed of genuine talent; but we repeat that we consider it unwise, on general principles, to criticise the work of amateurs.

2.—A young lady wishes to know the best fingering for the Beethoven Concerto.

Really, this correspondent takes our breath away. But she deserves an answer, and we shall endeavor to give her at least some little information on this subject. In the first place, however, we cannot resist relating the following amusing anecdote:

One of our professional acquaintances, whom we shall call Mr. A—, recently conceived the idea that all players had wrong notions regarding the fingering of the Beethoven Concerto. The longer he thought of the matter, the more certain he grew that his real mission on earth was to reveal Beethoven in a new light. So he set to work, one day, and proceeded to finger every figure and every phrase in a manner never before dreamt of by any other violinist. When he had completed his work, he took his new version of the Concerto to a well-known artist, for whose benefit he played it from beginning to end.

"Now, what do you think of that?" he asked triumphantly.

"I think," said the artist, slowly and impressively, "I think you have softening of the brain!"

Now, to return to our correspondent's question. She has asked us something we are absolutely unable to answer. The fingering of the Beethoven Concerto, or of any other composition, will always vary in accordance with the temperament, the individuality, the musical ideas of a performer. Questions of right and wrong, taste and judgment, necessarily influence every artist in the selection of fingering. What one accepts, the other may reject.

The fingering of a composition is a question altogether too large and complicated for discussion at this time and place.

HUMORESQUES.

GEORGE W. WHITE ON NOTES.

De s'prano take de high note,
De hasso take de low;
But I perfer de bank-note,
What makes de ole mare go.

PRACTICAL.—"The piano, that old rattlebox of my wife's, I have swapped off for a violin."

"Well, do you think that was wise?"

"Indeed I do. Now, when my wife's playing becomes unbearable, I can grab the instrument and throw it out of the window. With the piano, I was handicapped."—*N. York Staats-Zeitung.*

Singer (showing his six months' old son to critic): "Well, isn't he a chip of the old block?"

Critic: "He certainly can yell."—*New York (German) Herald.*

They were occupying a pew in the rear of the church. "Here comes the owner of the church," said the Indian chief to his guide, who was showing him how the "pale-face" lives. "O, no, that is only the organist."

AT THE MUSICALE.—Mr. M. T. Stiff will now render the well-known ballad entitled: "She bends me to her will."

HER CODE OF EXPRESSION.—Ped. fast; slow; fast; faster; ped. slow; fast; loud; soft; loud; louder; slow; slower; stop.

Madame Patti has a castle for sale. If she sells it, maybe she'll come over here on a How-d'ye-do tour, and sing: "I'd leave my happy home for you."

Neighbor: "Is your dog sick, Mrs. Patience?"

Mrs. P.: "No. Why?"

Neighbor: "Isn't that him howling now?"

Mrs. P.: "O, dear no. That's my husband singing."

ONLY A HEAD OF HAIR.

If only I had such a shock
Of radiant, hushy hair
As Paderewski—oh, that name—
O, what would I not dare!
To play before some generous crowd,
My soul's delight would be;
And get my cabbage, onions, eggs,
And all my groceries free.

CLIPPINGS FROM A CATALOGUE OF MUSIC.—"Trust her not." For fifty cents.

"I would not live alway." Without accompaniment.

"See the Conquering Hero Comes." With full orchestra.

"The Trumpet Shall Sound." With variations.—*New York Staats-Zeitung.*

Bach was extolling his genius. "For one thing," he boasted, "I have never permitted ragtime." "No," interrupted his wife, "but don't you think I have had one with this dress?" Quickly changing front, he remarked that the buscuits were very good indeed.—*N. Y. Evening Mail.*

A DESPERATE REMEDY.—Agent: "I came to deliver your book on 'How to Play the Piano.'"

Lady: "But I didn't order any such book."

Agent (consulting his notebook): "Have you a next-door neighbor named Jones?"

Lady: "Yes; is it for her?"

Agent: "No; she ordered it for you."—*Ex.*

PIANO.—Give up drudgery of notes; learn by ear play popular music; teach you in one month. Tuner.—*Ex.*

The Basso: "I understand that Pedalski got quite a reception at the recital last night."

The Tenor: "Oh! nothing wonderful. There were only fourteen women injured."—*New York Evening Mail.*

FROM HIS POINT OF VIEW.—"You can't imagine," said the musical young woman, "how distressing it is when a singer realizes that she has lost her voice." "Perhaps not," replied the plain man, "but I've got a fair idea how distressing it is when she doesn't realize it."—*Catholic Standard and Times.*

Did Bach ever have his inventions patented?

The tremolo stop on the organ is the curdler. Curdles the tone.

"Is he a professor of religion?"

"No, a professor of music."

DEFINITION.—Wave-chord: a chord with wrinkles in front.

They executed Wagner on the piano last night. It was a clear case of homicide.

A musician entering a shoe store was asked what size shoe he wore. Being somewhat absentminded, he replied: "Opus 9."—*Contributed.*

SUGGESTIVE THOUGHTS.

Getting right is much easier than keeping right. Once let correct conditions be established, and vigilance should be relaxed no sooner than a ship should be abandoned by its pilot after he has seen that it is proceeding in the right direction.

The stronger hand should not hurry the weaker one. Let the weaker hand set the pace and the stronger one adapt itself accordingly. The weaker hand is the left hand, in most cases. If the speed is too slow, develop the limit of comfort and correctness as previously noted.

Players should cultivate foresight. An ounce of prevention is worth a pound of cure. Once a mistake has been made, it makes no difference whether the player is instantly aware of it and would give anything to recall it, or whether he proceeds in ignorance of the fact. It will only make the matter worse to return to it. Avoid a public breakdown at all costs.

Students are often tempted to use the third finger in an arpeggio where the fourth should be used. The ideal piano hand has all fingers equally developed. Exercise should be given to a weaker finger in preference to a stronger, all things being equal. The correct fingering will be found easier in the end.

NEW PUBLICATIONS

THE RING OF THE NIBELUNG. A Companion to Opera Goers. Part I. Rhinegold. By O. KRAMER. Imported by Charles Scribner's Sons. Price, 50 cents.

This little book gives the story of the opera, Rhinegold, in a popular style.

STUDIO NOTES, NO. 2. Some Vocal Theology. By D. A. CLIPPINGER. Fillmore Music House, Cincinnati. Price, 25 cents.

A series of short, practical suggestions on vocal matters by an experienced teacher. Some headings are How to Begin, Breath Control, Emotional Tone, Natural and Unnatural, Pupils' Recital.

FRANCIS HOPKINSON, the First American Poet-Composer (1737-1791), and JAMES LYON, Patriot, Preacher, Psalmodist (1735-1794). Two Studies in Early American Music. By O. G. SONNECK. Washington, D. C. Printed for the Author by H. L. McQueen.

But two hundred copies of this book have been printed. It is a most valuable and interesting contribution to the Colonial period of American music and gives the reader a very good idea of musical conditions as they existed in Philadelphia and other places in ante-Revolutionary times.

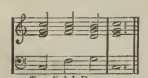
Teachers' Round Table

CONDUCTED BY N. J. CAREY.

A Theoretical and a Practical Point Regarding Scales.

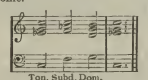
THE correct use of the minor scales is considerable of a problem to many young musicians. So far as scale practice itself is concerned, it is comparatively easy for the piano teacher to choose one of the forms of the minor scale, either harmonic or melodic, for his pupils to practice. Of course, serious students will learn both, although this is not practicable in the beginning, nor with pupils with a small amount of time to practice. It is another matter, however, in the theoretically correct use of these scales in musical composition. Young students do find a great deal of confusion in learning just what to do with the troublesome sixth and seventh degrees of the minor scale. THE ROUND TABLE has received a very simple and lucid exposition of the matter from Mr. T. C. Jeffers, of Toronto. Mr. Jeffers complains that the matter presented is not clearly explained in books on composition. I would say, however, that it is a matter that is usually taught to students by word of mouth. The advanced musician is supposed to learn it by study and experience. Mr. Jeffers' explanation will be found of great interest to all students, and especially to those piano students who find it difficult to understand the reason for the peculiar construction of the minor scales.

By way of preface to Mr. Jeffers' article, I will show for the benefit of young teachers, the simple harmonic derivation of the scales. Is there anyone whose ear is not familiar with the common cadence made from the tonic, dominant, and sub-dominant chords, as follows:



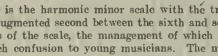
Ton. Subd. Dom.

It will be observed that these three chords contain all the notes of the major scale. A major chord, or triad, as it is called in theoretical study, becomes minor when its third, counting from the bottom or root, is lowered a half-step, thus becoming a minor third. The foregoing cadence becomes minor by lowering the third in the tonic and sub-dominant triads. It is not lowered in the dominant, as the seventh or leading tone must progress by a half-step into the keytone, or tonic.



Ton. Subd. Dom.

From this the minor scale may be constructed as follows:

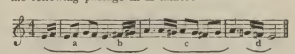


This is the harmonic minor scale with the troublesome augmented second between the sixth and seventh degrees of the scale, the management of which causes so much confusion to young musicians. The melodic minor is derived from this by raising the sixth degree a half-step in ascending, and lowering both the sixth and seventh degrees in descending. The sixth is raised in ascending in order to avoid the augmented second from six to seven. It is lowered in descending in order to restore the minor third to the sub-dominant triad, and the seventh is lowered in order to avoid the augmented second again. The student asks, "Why not permit the scale to retain the ascending form when descending also?" Because in that case the scale too nearly resembles the major, and harmonically considered, the sub-dominant demands its lowered third. With this harmonic derivation of the scale clearly fixed in the mind, those musicians who have not studied theory very extensively will be enabled to profit much more from Mr. Jeffers' article, which here follows:

Usage in the Melodic Minor Scale.

"In counterpoint and harmony the harmonic minor scale is much used. But when one wishes to move diatonically between the dominant and the tonic (that is, from the fifth to the eighth degrees of the scale), it is necessary to use the melodic form of the minor scale, otherwise the forbidden augmented second between the sixth and seventh notes is encountered.

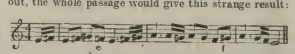
"Unmusicianly or inexperienced students in counterpoint or melody writing seldom understand the correct usage of this melodic form of the minor scale. They do not know when to introduce the raised sixth and seventh, or when to restore them. For it must be remembered that the sixth and seventh are not invariably raised in ascending, nor restored in descending. The exception to the rule may be illustrated by the following passage in A minor:



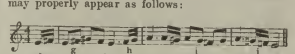
"At 'a' it will be noticed that although the first part of the group ascends, yet the descending scale is used, with unraised sixth and seventh. This is because the group in ascending from the dominant does not reach the tonic, but returns. It is only when, as at 'b,' the group ascends all the way to the tonic that the genuine ascending scale with raised sixth and seventh is used.

"The converse of this is also the custom. The group at 'c' in descending uses the ascending form of the scale, because it does not reach the dominant, but returns. At 'd' the descending form is used because it descends to the dominant.

"The underlying reason for this usage is as follows: If, in the group at 'a', the sixth and seventh were raised in ascending and lowered in descending, all melodic smoothness would be destroyed. To follow strictly the rule of the melodic minor scale throughout, the whole passage would give this strange result:



"The skips of an augmented second at 'e' and 'f' come from following rigidly the ascending and descending rule of the melodic minor, and, of course, are not allowable. Some may say that this passage may properly appear as follows:



"This is because the group 'g' merely suspends or acts as an ornamental preliminary to the group 'h', and must be followed by it. If the group 'g' afterwards descended without proceeding to the tonic it would be tonally incorrect. This is not the case with the group 'a' in the first example. It might very properly descend afterwards, without reaching the dominant. The group 'a' says, in effect: 'I am not going up as far as the tonic, but am coming down before I reach it. I may afterwards ascend or descend as I see fit.' The group 'g' says, on the other hand: 'I am going up to the tonic, or if not now, then immediately afterward.' The leading note, G-sharp, implies the tonic A. The converse is true at 'i', although it is probable that 'i' even then is tonally incorrect.

"Books on counterpoint badly need a whole series of definite rules on these points, and also rules as to the triads into which the raised or restored sixth and seventh degrees may or may not be introduced, and by what harmonies they may be preceded or followed. The books I am familiar with are hardly definite enough."

From this consideration of a rather recondite problem in scale construction we may now pass to one that may be of more practical use to the young teacher in teaching the scales to beginners. I have received a letter from Mr. John H. Gutterson with suggestions as to the best methods of teaching the scales. Time was when the scales were elaborately printed, and were placed before the pupil on the music desk, and by following which he laboriously picked them out and committed them to memory by sheer force of hard work. As to their real construction nothing was taught. It has been learned, however, that pupils learn the scales much more readily by being taught how to construct them, with less trouble both to the teacher and to the pupil. I give Mr. Gutterson's letter, as it will show to those who have not yet clear ideas on this subject, just how Mr. Gutterson teaches the scales. It is entitled:

Scales by Ear or Theory.

"With a better understanding of the educational idea, that it means to draw out and develop what is in the pupil rather than to merely give him a veneer of superficial knowledge, and with a larger and broader understanding of life in general, few now speak of a 'finishing school,' that term so common and so fraught with fancied significance to our parents. We who teach know that the educational process is going on in us all constantly, and often that some of our most valuable lessons have come to us when we sat, not as pupils, but as teachers. The falling of an apple suggested to a great thinker the law of gravitation; the chance remark of a peasant girl suggested to a young doctor the idea of vaccination. To the thoughtful teacher, the words of any pupil should not only be a clue to his mental condition, but may also act as the cue where the teacher should take up the thread of instruction.

"Scales are a part of the work much disliked by the pupil, although very necessary, as we all must agree. With a beginner I use a scale at the first lesson, the scale of C, starting with both thumbs at middle C and moving in opposite directions. The opposite motions enable the pupil to arrive at the objective points more easily and correctly from the fact that the fingering is alike in both hands. For practice though, I insist on each hand being used separately at first. As soon as the scale of C is well understood and easily played, G may be introduced and the reason for the F-sharp told in the story of the half and whole steps. We say the law of scale construction requires a half-step between 3 and 4, and 7 and 8. I represent it graphically for both paper and keyboard as follows:

"'C'D'E'F'G'A'B'C, and for G: G'A'BC'D'EF'G. The little marks between the letters represent the black keys of the piano. Each new scale is built, not by having the notes told off one by one, and not by ear, but with the following formula: 1, whole step 2, whole step 3, half-step 4, whole step 5, whole step 6, whole step 7, half-step 8. For the keynote of the next of the sharp keys, count five from the keynote of each scale in their order of succession, and take the fifth for new tonic. In the flat keys count four and take for new tonic. Then the rule can be made as follows: To find the next sharp key in order of succession, take the dominant for a new tonic and sharp the seventh tone. To find the next flat key, take the sub-dominant for a new tonic, and flat the sub-dominant of the new scale. From these we may draw a deduction showing the relation of the sharp and flat keys. A scale built from any dominant must raise the seventh tone, and a scale built from any sub-dominant must lower the fourth tone. Little and big, my scholars seem to thrive on these rules and understand how to apply them. While these facts are, of course, well known in the musical world, I think I have never seen them stated quite in this way, and venture to suggest their use in teaching scales to students of all ages. How often does a teacher find a pupil feeling around to find the right notes of a scale! Then is the time to begin to build by rule rather than by ear. There are no exceptions to these rules, and they therefore need no proving, which shows their simplicity. Impress them upon the student until they

(Continued on Page 338.)

PUBLISHERS NOTES

IT is none too early for us to mention fall business. The music supply house of Theo. Presser by its unique and reasonable methods has revolutionized the music dealing trade. We want all buyers of music under whose notice this note falls to acquaint themselves at first hand with the full details of the liberal system and policy followed by this house. The teaching material which has been published speaks for itself. If it were possible for us to print the thousands of testimonials which we receive yearly, we might even say monthly, as to our discounts and terms and our promptness in filling orders, we could say that they too would speak for themselves.

This house has now occupied its new building, 1712-14 Chestnut St., a little more than one full year. This building, with its six floors, carefully planned and stocked with everything needed in the music teachers' work, certainly places us in a better position than ever to say that we are equipped to supply every teacher or school of music in this country and Canada. It makes no difference how large the order or how small, it is filled promptly, economically, and we guarantee, satisfactorily.

And now, to those who have been with us year after year, some for twenty years, we desire to say, send in your orders for the fall teaching material as early as possible. During the month of September we are called upon to send out almost twice as much as in any other month. The earlier we get the orders, the better the attention we can give them. All this applies more particularly to "On Sale" orders than to anything else. Give us as much advance time as you can. Tell us when you want the package delivered, and it will be there. We have been very active in our publication department during the summer and shall have some valuable novelties for our customers.

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IN sending orders during the summer months, July and August, do not overlook the fact that we close at 5 P. M., and on Saturdays at 1 P. M. Sometimes an earlier mail at your end will mean 12 to 14 hours' saving of time in the filling of the order.

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JUST a closing word on the subject of returns and settlement. We expect, not later than August 31st, returns and complete settlement of all accounts of the past season, so that we can turn to a new, clean page for the new season. To all of our patrons who have not yet settled, we would earnestly draw this fact to their attention. A complete settlement once a year is as liberal an arrangement as any business firm could make.

The only exception is that if your "On Sale" package of the past season was sent to you during the past season, and is so satisfactory that it is desired to keep it another season, thus saving transportation two ways, this can be done by paying the regular account in full (that is, for music not sent "On Sale") and by paying in addition an amount on account of the "On Sale" that will equal the value of what has been used to date from that package.

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HUNDREDS of teachers every year take advantage of our summer ETUDE subscription offer, that is, the sending of any three of the summer issues from May to September for 25 cents. Teachers find from experience that the reading of THE ETUDE during vacation time by their pupils means a prompt and enthusiastic return to their studies in the fall. The offer, remember, is any three months from May to September, to any address, postpaid, for 25 cents.

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OUR notice and our advertisement in the July issue of our desire to start boys in the business of selling ETUDES among their musical acquaintances has resulted in gratifying returns, not only in the sale of ETUDES, but of pocket-money and business experience to the boys themselves.

We have been asked the question a number of times whether girls could not do this. We only mentioned boys because they are more apt to be looking for some business experience. We certainly have no objections, and see no reason why *girls, women, men,* should not sell single copies of THE ETUDE at a good profit to themselves. We will start anyone, boy or otherwise, in this business at no expense to themselves. The idea is a new one, but we see no reason why it should not make a lasting, profitable business. THE ETUDE once sold means in almost every case, as it has meant in the case of subscribers with us, a continued customer. There are many now on our list who subscribed for the first volumes. Let us explain this plan. A postal card will bring the information.

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THE MUSIC IN THIS ISSUE.—We desire to call attention to the excellence of the music in this issue. The pieces are well contrasted to suit all tastes and demands. Henri Weil's "Little Paraders' March," is one of a set of very clever little teaching pieces, well adapted for small hands, a characteristic and vigorous little march. Gaenschal's "Welcome" is an easy drawing-room piece, very neatly made. Baumfelder's "Bagatelle," a recent work of this veteran composer and teacher, is quite up to his standard, well written and full of character. Pierre Renard's "Serenade Coquette" is a brilliant piece of the modern intermezzo type, in the French style. Mathe's "Miniature Valse" is a new waltz movement of much originality, very artistic and requiring neatness of interpretation. All the foregoing are excellent teaching pieces in their various grades. The four-hand number is a duet arrangement of the ever-popular "Scarf Dance" of Chaminade. It is a very well-balanced arrangement of this piece. Stojowski's "Gondoliera" will appeal to more advanced students and to all good pianists; it is a splendid composition and will repay careful study, truly pianistic, lying well under the hand, with an especially fine climax. Oehmler's new song, "Sweet Rosebud Mine," will make a capital encore number, or one of a set of short songs for recital purposes. Jordan's "Are Ye Comin' Frae the Fair" is a fine example of the Scotch style in song writing.

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WE have in preparation a new musical game by Carl W. Grimm, whose "Musical Dominoes" has already proven such a great success. This game is entitled "Musical Euchre." We will make a special offer for this month. The game will consist of a deck of cards similar to a euchre deck, but the sequence of the cards instead of being represented by figures will be represented by the circle of Fifths, and the various suites, instead of being called Clubs, Spades, etc., will be named after various orchestral instruments. Instead of the Joker, the "Prima Donna" will be used. It will prove a very attractive, interesting game as well as instructive, as it familiarizes the player with the names of the various orchestral instruments, and also familiarizes him with the sequence of scales represented by the chain of Fifths. The game will be gotten out in handsome style. "Musical Euchre" will make a very acceptable gift to a musical student, or may be used for a reward of merit. The special advance price for this month will be only 30 cents, if cash accompanies the order.

WE continue this month the special offer on the "One Hundred Progressive Studies, Op. 139" by Czerny. This is our new complete edition, with fingering, phrasing, metronome marks. This particular opus of Czerny has enjoyed a wide popularity for many years and seems likely to hold its own for some time to come. It is a standard work with many teachers. The special introductory price for this month only will be 15 cents, postpaid, if cash accompanies the order; if a charge is to be made on our books, postage will be additional.

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BERTINI'S "Twenty-five Studies for the Piano, Op. 29," will be continued on special offer for this month only. This is our new complete revised edition. It is perhaps the most popular of all the sets of studies by Bertini, and is used by many teachers in the lower intermediate grade. We can cordially recommend our edition to the attention of all teachers interested in studies of this grade. The special price for the current month only will be 15 cents, postpaid, if cash accompanies the order, postage additional if a charge is to be made on our books.

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SONGS FOR CHILDREN are in great demand these days when so much attention is being paid to music education among the young. We have two very interesting works in this style to offer to readers of THE ETUDE this month, "Flower Ballads," by Caro Senour, and a song-cycle for children's voices, entitled, "Springtime," by Mrs. E. L. Ashford. "Flower Ballads" contains twelve songs, with six illustrations made from original water colors with directions for making little plays or tableaux. The titles of the songs are taken from familiar flowers, the idea being to increase the love of flowers among children; the music is easy and moderate in range, so as to suit the limited compass of children's voices, and the songs can be sung by one voice, although best adapted for a number of children singing in unison. The book is specially suited for kindergarten and primary schools. The special price for the month of August is 35 cents, postage paid, if cash accompanies the order; if a charge is to be made on our books, postage is additional.

"Springtime," by Mrs. Ashford, contains five songs, to be sung in unison by a chorus of children; full directions are given by the composer for staging the cycle, for the costumes (inexpensive), and for appropriate actions. As the songs are connected by interludes, they will make a continuous performance, or they can be given separately. The titles are: "Voice of the South Wind," "Two Robins," "Buttercups and Daisies," "The Bigotty Bumble Bee," "Away to the Woods." During the month of August we will fill orders at the special introductory price of 35 cents a copy, postage paid, if cash accompanies the order; if a charge is to be made on our books, postage is additional.

QUESTIONS AND ANSWERS

H.—1. Violoncello is pronounced as if spelled vee-o-lon-chello; the Italian C, before e and i, is pronounced like ch in child.

2. If you will write to the publisher of The Etude, he will send you a price list of good violins.

3. A chromatic sign before the last note in a measure, the note being tied to the first note in the next measure, affects the latter note also, but not other notes on the same degree unless no other note on a different degree should intervene.

4. If two notes are connected by a *tie* and the second note has a staccato mark over it, the value of the last of the tied notes is shortened. If a *slur* is over the two notes, both notes are struck, the second being staccato, but the two notes are joined as closely as possible.

M. J.—The School of Musical Art is to be opened in New York City this fall; the location is to be 53 Fifth Ave. A letter addressed to Mr. Frank Damrosch, Carnegie Hall, New York City, will likely be forwarded to him. He is to be the head of this school. They will have a strong corps of teachers.

F. H. J.—The composer of the opera "Zampa" is Herold; "Der Freischütz," Weber; "Don Juan" ("Don Giovanni"), Mozart; "Faust," Gounod; "Martana," Wallace; "Martha," Flotow; "Oberon," Weber; "Norma," Bellini; "La Sonnambula," Bellini; "I Puritani," Bellini; "Poet and Peasant," Suppé; "Lucia di Lammermoor," Donizetti; "La Fille du Regiment," Donizetti; "Lucrezia Borgia," Donizetti; "Ernani," Verdi; "Rigoletto," Verdi; "La Traviata," Verdi.

A. B. M.—1. A whole rest is used to indicate a full measure of rest, no matter what may be the time signature; if several measures' rest is to be indicated, the rest is lengthened between the third and fourth lines and above it is placed the number of measures' rest.

2. An embarmonic change is passing from one degree to another, which have the same position on a keyed instrument but may be represented differently in notation; for example, from F-sharp to G-flat.

R. H.—1. As Beethoven died in 1827, when Wagner was but a boy, the story of revenge to Beethoven is fictitious; it is designed to show Wagner's enthusiasm for Beethoven.

3. Löschhorn, the composer, died in June of this year. Leschetizky lives in Vienna; Paderewski has an estate in Switzerland where he spends most of his time.

J. R. L.—The direction M. M., half-note equals 54, indicates that you set the scale to 54 and that a half-note is equal to one of the beats. This will do for $^2/_4$ or $^4/_4$ time; for $^3/_4$ the half-note should be dotted.

G. E. M.—For the use of vocal teachers who want a systematic course of instruction, we recommend Root's "Technic and Art of Singing" and Greene's "Standard Graded Course." A pupil who wishes to improve in reading music should use "Methodical Sight Singing" by Root. The publisher of The Etude will send these books to you for examination.

Student.—1. The syllables used in reading vocal music are Do, Dee, Re, Ree, Mi, Fa, Fee, Sol, See, La, Lay, Ti, Do, ascending; descending they read Do, Ti, Tay, La, Lay, Sol, Say, Fa, Mi, May, Re, Rah, Do. The French use Do, Re, Mi, etc., for the degrees C, D, E, etc., C sharp is Do diese, E-flat is Mi bemol.

2. There is much controversy as to the relative merits of the fixed do system as used in France and the movable do, as used so largely in England and in the United States. The writer prefers the movable do; probably if he had been trained musically in France he would prefer the "fixed do." If the key changes in a composition, those who use the "movable do" system call this "Do" accordingly. A temporary modination does not necessitate a change. For a study of the French system, we recommend a work published by Dr. Edouard Hilz, for a study of modulation especially with reference to modern vocal music, by Mr. Louis Arthur Russell's book, "How to Read Modern Music." Mr. Frederic W. Root will shortly have ready a work on the subject, one of the sections of his course "Methodical Sight Singing," two parts of which are now published. The books mentioned can be obtained from the publisher of The Etude.

O. W. A.—We give you the following titles for certain numbers in Heller's Opus 45. We have no knowledge as to the editor's warrant for printing them; it is likely they are his own idea as to the character of the music. Do not get the impression that they were given by the composer. No. 1, At the Spinning Wheel; No. 6, Dancing Shadows; No. 8, Invocation; No. 10, Prayer; No. 11, Night on the Heather; No. 12, Restlessness; No.13, A la Valse; No. 16, Il Penseroso; No. 17, Intermezzo; No. 19, Historiette; No. 21, Elfin Play; No. 22, Harp Strains; No. 23, Prelude; No. 24, Wanderer's Return; No. 25, Epilogue.

MEMORY PICTURES.

BY VIRGINIA C. CASTLEMAN.

II.

AMONG THE FOOTHILLS.

The Stranger had responded to a call to the foothills of the West—a far cry from the mountains of Virginia and the doctor's house beside the turnpike; and a change, too, from the little music room she had stored to the fourth floor of a big stone building occupying half a block of the prettiest street in Idaho's capital. At least, so she was thinking a few days after her arrival, as she sat beside the tiny curtained windows that were like loopholes in the walls. Through these same loopholes, she looked out over the bungelow roofs to the sagebrush foothills that formed the outposts, so to speak, of this new world, shutting away even the horizon of the land that she called home. The Stranger sighed, then resolutely gathering up her courage, she looked critically around the little room which was her present abode. It could be made homelike, she knew, and at once she set about the task with enthusiasm, stopping now and then in front of the open piano to run her fingers lightly over the keys in search of some dear melody. All through the long months to come the piano would remain her friend, her only intimate, sympathetic to her moods.

Every day, when the big bell rang the half-hour periods, there was a procession of girls to and from the Stranger's "upper room." It was at first an absorbing study, the gauging of each pupil's ability and temperament, but before many weeks had passed, all were placed, as it were. There yet remained that more interesting process, the finding out of the individuality, as often a matter of impression as of study. There was the *most gifted* one, who had the fine conception of the three sisters—Art, Music, Poetry—and excelled in all. For her, Czerny's Etudes and Heller's "Art of Phrasing" were easy conquests, while Chopin's mazurkas, nocturnes, and waltzes, and Mendelssohn's "Songs Without Words" were as a "joy forever." This fortunate being had a musical atmosphere in the home, the mother herself being an ardent lover of Mendelssohn. It was no surprise, then, to the Stranger—those hours of delightful companionship at the pianoforte. And there was another one, whose talents and training had resulted in a fine interpretation of the Mozart Sonatas; hers was a delicate touch, perhaps rather acquired than intuitive.

The great surprise lay elsewhere, however, and came upon the Stranger almost unawares, for not at first sight did she guess the music longing latent in this student's soul, awaiting the touch of love for its development. Such a laughter-loving creature, foremost in dance and song, with a bit of dash in her composition, caring (apparently) only for the flashy music of the day, yet with a certain originality, a natural rhythmic grace betrayed in the lightest melody her fingers drew from the keys. It was this singing quality in her playing that first attracted notice and led to a more personal study of her case, since here the Stranger saw her opportunity for the "moulding influences." The obstacles to be met and conquered were serious; there was no previous acquaintance with the masters of music; there was inability to read well at sight; but to offset the defects, there was a wonderful capacity for work, and an appreciation of the beautiful, coupled with ambition to excel. Before the end of the first term, she had made rapid strides, with an ever-increasing interest; and it was in this eager young disciple that the Stranger found readiest response. Next came the question: Which of the masters shall be the touchstone for this one's entrance to the true music-world? The answer was not far to seek. Beneath the magic wand of Chopin, the door of imagination softly opened, never to close again. Could any other musician, not beyond the comprehension of youth, combine the qualities of sparkling gayety, delicious rhythm (even *tempo rubato*), and that underlying pathos that stirs the heart to tears? Through the silent years, the Chopin spirit seeks its devotees anew, and now and again the eerie mantle rests, if but for a brief moment of time, upon young, consecrated hands. The Stranger bowed her head in gratitude that once again she was the medium of this music joy to another soul; while to the pupil, those hours in the upper room became a memory for life.

MUSICAL ITEMS

THE New York State Music Teachers' Association met in Rochester, June 27th-29th, under the presidency of Mr. Jaroslaw de Zielinski, of Buffalo. The session opened on Tuesday morning with the reports of officers and the business matters, followed by a vocal recital. The afternoon was given up to organ recitals by Wilhelm Middelschulte, of Chicago, and Mary Chappel Fisher, of Rochester. In the evening, Rudolph Ganz, of Chicago, gave a piano recital. The morning session on Wednesday was given up to addresses and discussions on subjects connected with work in music in the public schools. In the afternoon, Mr. Edwin Lockhart, of New York City, gave a song recital and lecture, followed by a piano recital by Mme. Birdice Blye. The evening concert was given by Julian Walker, basso, Mrs. Eva Gardner Coleman, soprano, and Mr. Neidlinka, violinist. On Thursday morning, business was again taken up and Geneva was selected as the place for holding the next meeting. Papers were read on vocal subjects by Miss A. J. Lillibridge and Mr. J. Mehan, of New York City. The afternoon was given to social recreation; in the evening a lecture recital on the work of women composers, by Miss Mary Howard, of Buffalo, and the Harmonie Quartet, and a miscellaneous concert by Reed Miller, tenor, and Dr. Hopkins, of the Temple, London, all of them octogenarians. Since 1775, only five men have held the place of organist at St. Paul's Cathedral, London: John Jones, served 14 years, succeeded by Thomas Attwood, who held the appointment for 42 years, then followed Sir John Goss, who served for 24 years and was succeeded by Sir John Stainer, who resigned in 1888, and was followed by Sir George C. Martin, the present incumbent.

A LONDON paper says that Florizel von Reuter, the boy prodigy violinist and composer, is shortly to be withdrawn from public work for a period of five years which is to be devoted to the most thorough study and preparation for the future. His parents can have no better example than that of Josef Hofmann, who retired from a period of retirement a matured artist, or of Jean Gerardy, the young 'cellist.

AT a recent meeting of the Philadelphia Orchestra Association, it was voted to give to anyone paying $25.00 a membership in the Association, and one vote for each $25.00 subscribed, the idea being to enlarge the number of persons interested in the organization.

ANNOUNCEMENT has been made as to a number of teachers for the School of Musical Art, New York City, to be under the directorship of Mr. Frank Damrosch. The chief piano teacher is to be Siglesmond Stojowski, who was a pupil of Paderewski for several years; Alfred Girardot, of Paris, will teach operatic repertoire. Dr. Percy Goetschius, of Boston, and Louis V. Saar, of New York, have been engaged for the theory department. Mme. Blanche Gerster, of Berlin, and Mr. Georg Henschel, of London, will work in the vocal department, and Mr. Edgar Stillman Kelley, in the composition department.

THE Detroit Orchestral Society, Mr. Frederick J. Stearns, president, is a new organization in this city promising musical centre. Concerts will be given by the Boston, the Pittsburg, the Cincinnati, and the New York Symphony Orchestras. There are 150 guarantors and subscribers.

MR. RICHARD HENRY WARREN is making an effort to find out the most popular American composer and organ positions, to be determined by a vote of the patrons of the orchestral concerts under his direction at the St. Nicholas Garden, New York City.

THE Vienna Conservatory had a deficit the past season of about $4,000, due, in a measure, to the great number of scholarships granted. There was trouble in the faculty also, which led to resignations of some of the veteran teachers.

THE Schubert Glee Club, of Jersey City, N. J., offers a prize of $50.00 for the best four-part composition for male voices, the time of performance not to exceed twelve minutes. Manuscripts must be submitted to the secretary, Leon O. Gilmore, 12 Cottage St., Jersey City, N. J., on or before August 15th.

MME. CALVÉ will add a new feature to her programs this fall, nursery and folk songs, having a repertoire of works in twelve countries, every piece to be sung in the original language, accompanied by a characteristic national instrument, the singer in appropriate costume.

GABRIEL FAURÉ, who has been appointed to succeed Theodore Dubois as director of the Paris Conservatoire, formerly held the post of professor of harmony. He is a favorite pupil of Saint-Saëns; he is a brilliant pianist, a distinguished composer and a fine organist as well, holding the latter position at the famous church of the Madeleine. The Conservatoire was founded in 1795, Cherubini being the first director. Education at the institution is free, the Government providing for the expense. There are usually upwards of 1000 applicants for admission yearly. There is an age limit which varies in different departments.

THE contest for the Rubinstein Prize, which occurs every five years, will take place in Paris on the 3d of the present month.

IN a recently published "History of Irish Music, the author, W. H. Grattan Flood, claims that "the Irish invented musical form (the germ of which developed into the Sonata form), that they were the first to develop harmony and counterpoint, and that they generally diffused music all over Europe."

A PEOPLE'S MUSIC SCHOOL, for the benefit of sewing girls and milliners, in Paris, founded by Gustave Charpentier, the composer, has been closed on account of lack of funds. The founder gave liberally to the school.

PADEREWSKI received $7000 from the New York Central Railroad Co. as damages for injuries received in an accident last April.

ACCORDING to an interview with Manager Conried, the receipts of the last New York Opera season were $1,233,600.

A STATUE is to be erected to Palestrina in the town which gave him his name.

CARL REINECKE celebrated his 81st birthday in June. He retired from the Leipzig Conservatory directorship in 1902.

THE program for the season of 1905-1906 to be given by the Sing Akademie, of Leipzig, includes a list of works that would stagger any American organization, which rarely produces more than three or four a season. They will give: Beethoven's "Missa Solemnis"; Brahms' "Burial Song," "Song of the Parsees," "Nänie" and "German Requiem," Bach's "Christmas Oratorio" and "St. Matthew Passion," Haydn's "Creation" and Elgar's "Apostles."

SIR EDWARD ELGAR, the English composer, is visiting the United States.

HEINRICH BERNHARD SCHOLZ, the composer, celebrated his 70th birthday a short time since. He lives in Frankfort, Germany.

RUDOF WEINWURM, a Viennese composer, whose works frequently appear on choral programs, recently celebrated his 70th birthday. He is a strong figure in choral work in Vienna.

ALBERT LOSCHHORN, the composer, died in Berlin, June 4th. He would have been 86 years old on June 27th. He was piano teacher at the Royal Institute for Church Music since 1875. His etudes and other educational works for the piano have had wide popularity.

ALBERT ELLMENREICH, a German composer of a previous generation, best known to players of today by a little "Spinning Song," died in Lübeck, aged 90 years.

BREITKOPF AND HARTEL will publish a complete edition of Haydn's works.

IT is announced that Puccini's new opera "Marie Antoinette" is to be given in Turin in the fall.

THE 150th anniversary of Mozart's birth, January 27, 1906, will be made the occasion of a Festival at Salzburg.

MR. N. VERT, for many years a popular English concert director, who managed the work of prominent European and American artists, died in London, last month.

DR. CHARLES STEGGALL, a noted English organist and composer, died June 7th, aged 79 years. He was a pupil of Sterndale Bennett in piano, harmony and composition. In 1851, he was appointed professor of Organ Playing and Harmony, at the Royal Academy of Music, London. Among his pupils may be mentioned: Sir John Stainer, E. H. Lemare, and Sir Joseph Barnby. Dr. Steggall was one of the founders of the Royal College of Organists. His published works include organ pieces, a Tutor for that instrument, services and anthems for the church, and a great number of hymn-tunes and chants.

THE fifth annual convention of the Southern Music Teachers' Association was held at Brenau College Conservatory, Gainesville, Ga., June 6th-9th, under the presidency of Mr. Frank Nelson, of Knoxville, Tenn. The programs for the 1905-1906 season were announced. Among the program features, outside of business meetings and discussions were: Recital by Miss Barthenheimer, organist. Mrs. Meek, soprano; lecture on Notation by Mr. August Geiger; recital by Mr. and Mrs. Ellenberg, pianists; Miss Wolf, violinist, Miss Crouse, soprano; lecture, "Symbolism of the Ring," by Mr. Newmann; piano recital by Mr. Oswald Bauer; vocal recital by Mrs. Woodford, piano recital by Mme. Birdice Blye; talk on the voice by Mrs. Ormdorff; a Brahms' recital by Kurt Mueller. The officers for 1905-1906 are: Frank Nelson, Knoxville, Tenn., Pres.; Miss Ina Martin, Yazoo City, Miss., 1st Vice-Pres.; Miss Elizabeth Greenville, Ga., Sec.; M. M. Ellenberg, August Geiger, Gainesville, Ga., Treas.; Miss Montgomery, Talladega, Ala., Douglass Powell, Nashville, Tenn., Auditors.

MR. ERNST PAUER, composer and author, died in Germany, May 9th. He was born in Vienna, December 21, 1826, and received a thorough education in music and in the classic and modern languages. He was a pupil in piano playing of Mozart's son, and studied theory with Sechter. In 1845, he went to Munich and studied with Lachner. After some years of professional labor in Germany, he went to England, in 1851, and made his home there until he retired from professional work in 1896. He filled positions with the Royal Academy of Music, the National Training School of Music, and the Guildhall School of Music in London. Among his pupils were Eugen d'Albert and his own son Max Pauer, now head of the Stuttgart Conservatory. His literary work included several works in the Novello Music Primer Series, lectures, and contributions to magazines; a most important work was his compilation of the collections, "Alte Klavier Music," "Alte Meister des Orgel Spiels" and "Alte Meister des Virginal und Harpsichord."

IN order to encourage the development of native talent in the State and to stimulate interest in the study of music, it was decided at the last meeting of the Missouri State Music Teachers' Association, held at Carthage, June 20 to 23, 1905, to offer several prizes for the best manuscripts, as follows:

1. First and second prizes for the best two works in any large form, instrumental, twenty and ten dollars, respectively.

2. First and second prizes for the best two works in any small form, instrumental, twenty and ten dollars, respectively.

3. First and second prizes for the best two songs (solo or duet), twenty and ten dollars, respectively.

The successful manuscripts will remain the property of the composer, and will be performed at the next meeting of the Association.

Competition will be limited to members of the Association. The compositions will be judged by their originality, melodic inventiveness and qualities of musicianship. Nathan Sachs, President, Missouri State Music Teachers' Association.

Since the above offer was made, the Palmer and Weber Music Co., of St. Louis, Mo., has offered prizes of similar value, so that the successful composers will receive twice the above-named sums.

HOME NOTES.

A RECITAL of the vocal pupils, intermediate grade, of Mr. John Towers, of the Kroeger School of Music, St. Louis, was given June 8th. Mr. Towers made a short address on "Holiday Work."

A VOCAL recital was given by pupils of the Quincy (Ill.) Conservatory, June 12th.

THE tenth anniversary concert of the Euridice Club, of Salisbury, N. C., was given June 20th.

THE Home Music Study Club, of Columbus, Ohio, gave a June Musicale, June 20th. The club numbers eleven members.

THE 31st commencement exercises of the Grand Conservatory of Music, New York City, were held at the Waldorf-Astoria, June 28th. The degree of Master of Music was given to three persons, Bachelor of Music conferred on seven, Associate of Music on two, and Teachers' Certificates to five.

AN annual testimonial and certificate recital was given by Miss Parry Bundy's pupils at Topeka, Kan., June 16th. Two teachers' certificates and six testimonials were given.

A ROMANTIC opera in three acts, "The Bride of the Hudson," libretto and music by Theodore Stearns, was given at Condersport, Pa., under the direction of the composer, who is a resident of the city. The work won a great artistic success.

THE commencement exercises of the Bloomfield Seminary were held June 15th.

THE first commencement exercises of the Kroeger School of Music, St. Louis, Mo., were held in the Odeon Recital Hall, June 15th. Nine pupils finished the Teachers' Course, four the Collegiate Course, four the Graduate Course.

FOUR public recitals were given by pupils of the Whitham School of Music, Lawrence, Mass., June 3d, 5th, 10th and 12th. The first annual concert and reception was held June 19th.

THE commencement exercises of the Waynesburg College of Music, C. W. Best, director, were held June 20th. There were seven graduates.

A SUMMER session of the University School of Music, Ann Arbor, Mich., was held June 26th-August 4th.

THE ninth annual commencement of the Western Conservatory of Music, Norfolk (Neb.) Branch, was held June 15th. Mrs. Corn A. Beels is director in charge.

AN organ recital was given at Allegheny College, Meadville, Pa., June 21st, by Mr. Wm. C. Carl, of New York City.

THE commencement recital of the music department of the Montana Agricultural College was given June 8d.

THE tenth annual commencement and concert of the Mershon School of Music, Marion, Ind., was held June 21st. There were six graduates.

THE sixteenth annual concert of the Monroe, Mich., School of Music, A. W. Gale, director, was given June 16th.

THE 253d to 256th recital by pupils of Mr. W. L. Blumenschein, Dayton, O., occurred June 19th and 20th.

THE graduating concert of the Missouri Conservatory of Music, St. Louis, J. C. Eisenberg, director, was held June 6th.

AN invitation studio recital was given at the Goodwin School of Music, Des Moines, Iowa, June 13th.

THE commencement recital of the University of Wooster School of Music, L. Lawrence Erb, director, was held June 12th. There were two graduates.

THE Oratorio Chorus, under the direction of Mr. Erb, gave "Hiawatha's Wedding Feast" and "The Death of Minnehaha" by Coleridge-Taylor, June 13th.

THE annual commencement concert of the Sherwood Music School, Chicago, was held June 14th. There were eight graduates.

THE annual pupils' recitals of the Wirtz School of Music, New York City, were held June 6th and 9th.

CHANGED HUSBAND

Wife Made Wise Change in Food.

Change of diet is the only way to really cure stomach and bowel trouble.

A woman says:

"My husband had dyspepsia when we were married and had suffered from it for several years. It was almost impossible to find anything he could eat without bad results.

"I thought this was largely due to the use of coffee and persuaded him to discontinue it. He did so, and began to drink Postum Food Coffee. The change did him good from the beginning, his digestion improved; he suffered much less from his nervousness, and when he added Grape-Nuts food to his diet he was soon entirely cured.

"My friend, Mrs. ——— ———, of Vicksburg (my former home), had become a nervous wreck also from dyspepsia. Medicines had no effect, neither did travel help her. On my last visit home, some months ago, I persuaded her to use Grape-Nuts food. She was in despair, and consented. She stuck to it until it restored her health so completely that she is now the most enthusiastic friend of Grape-Nuts that I ever knew. She eats it with cream or dry, just as it comes from the package—keeps it in her room and eats it wherever she feels like it.

"I began eating Grape-Nuts food, myself, when my baby was two months old, and I don't know what I should have done without it. My appetite was gone, I was weak and nervous and afforded but very little nourishment for the child. The Grape-Nuts food, of which I soon grew very fond, speedily set all this right again, and the baby grew healthful, rosy and beautiful as a mother could wish. He is two years old now and eats Grape-Nuts food himself. I wish every tired young mother knew of the good that Grape-Nuts would do her.

Names given by Postum Co., Battle Creek, Mich.

There's a reason.

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become a part of his mental fibre, and there will result thoroughly understood, and theoretically executed scales."

I have but one or two suggestions to add to Mr Gutterson's letter at present writing. Perhaps some other readers of THE ROUND TABLE may have other suggestions from their own methods of work that they may wish to communicate to their colleagues. I find that it is a great help to the student's understanding of the scales to learn to write them on blank music paper. Teach them that the staff represents certain fixed letters, that the lines and spaces are called degrees, and each degree represents a definite pitch. The letters are never changed, but the pitches may be altered by means of sharps or flats. Show them that the distance from one degree to the next is one step, except from B to C, and from E to F, which are half-steps. Next show how the degrees may be altered by means of sharps and flats, and the steps and half-steps thereby shifted about from one place to another. Let them have a considerable practice at this, first naming what they have written on the paper, and then identifying on the keyboard of the piano. Next teach them one octave of the scale of C at the keyboard, and give them a thorough understanding of its construction. Then let them write it on the music paper and show them how the steps and half-steps come in their right places on the staff. Now let them construct the rest of the scales on the staff before trying to play at the piano. Write the notes for scale of G, without any sharps. Let them see that the notes arrange themselves correctly except from 6 to 8. E to F being a half-step brings this interval between 6 and 7, and the step between 7 and 8. Raise the seventh by placing a sharp before F, and the difficulty is remedied. Construct each scale in the same way without any reference to those that have already been written. A-flat, for example. Write the notes for the scale, without flats, on their respective degrees of the staff. Catechise closely from degree to degree. A is not yet A-flat, therefore place a flat before that note. This makes the distance from A-flat to B a step and a half. Correct this by placing a flat before B. B-flat to C is correct without change. C to D, which is 3 to 4 in the scale, should be a half-step. Correct by placing a flat before D. D-flat to E should be a step, which is made by placing a flat before E. E-flat to F, and F to G need no correction. Place a flat before the upper A and the scale is done. Count the flats and the signature will be found. Show how to arrange the signature at the beginning of the line. Continue this practice until the pupils can build any scale as it may be called for. This practice will give students a knowledge and command of the staff that will be invaluable to them. They will acquire a sense of its meaning that they can gain in no other way, or at least without much greater effort. Perhaps some one has a better way of presenting this matter to pupils. If so, THE ROUND TABLE will gladly print it.

I would criticise, not Mr. Gutterson, but almost everybody for the use of the term "whole step." In music, a step is a step under all circumstances, neither more nor less, unless some modifying term is used. The term whole as applied to the word step is both awkward and redundant. The fact that it is in almost universal use does not excuse it. It is one of the unnecessary terms that musicians should endeavor to eliminate.

The following question has also been asked by one of our teachers, and is pertinent in this connection:

"I am a new subscriber and teacher, and feel very much interested in THE ROUND TABLE. Would you kindly inform me in your next number, if possible, how I can explain to my pupils just what major and

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minor really mean, and what is the difference between them? How can it be made plain to a young student?"

The difference between major and minor is not so abstruse as many young musicians imagine. Indeed it is very simple. It is largely an arbitrary matter, and as such is simply a matter of the arrangement of certain steps and half-steps in forming a scale, and the ear recognizes the different effect of different arrangements. The comment to one of the previous letters will give a hint of the harmonic derivation of the two scales. Historically considered there were in ancient and mediaeval times many scales in common use, and it was only after the gradual discovery of harmonic laws that the two were selected for modern musical use. It was not until tbe time of John Sebastian Bach that the terms "major" and "minor" came into use, and that because it was discovered that the minor scale could be derived from the major by lowering the third and sixth, and therefore one was called the greater, or major, and the other the lesser, or minor. In teaching to young pupils it is better to follow the historical order of development, and teach the minor scale founded on the same keynote as a given major, and simply show that it is formed by lowering the third and sixtb of the major scale that has already been learned. After they have learned them in this way it will be simple to explain the relationship of the relative minors, and practice in future, if desired, from that standpoint. Try to train their ears to feel the difference between the two, especially by playing the triads of them learn the harmonic significance. And do not forget that a great deal of what pupils learn musically, must be ear knowledge. Do not fail into the error that you must be constantly crowding the pupil's mind with theoretical abstractions about what tbe ear hears. Let the ear learn to know. Therefore teach the simple facts concerning the scales, let the ear learn to recognize them, and when the pupils are more advanced show them something of the harmonic derivation of them.

RECITAL PROGRAMS.

Pupils of Mrs. Richard W. White.

The Klrmess, Sayne; On the Play Ground, Kern; The Buttercup, Waddington; Sa Quonia Times, Waddington; A Song of Joy, Wolff; Elfin Dance, Williams; Serenade, Koelling; The Mill-Song, Ringuet; First Waltz, Durand; Dream and Awakening, Beaded; The Sailor Boys Dream, Tellman; Festival Procession March (4 hds.), Rathbun; The Coming of Spring (6 hds.), Oesten; Krausskopfchen (10 hds.), Andre; Tancred (4 hds.), Rossini; Charge of the Uhlans (4 hds.), Bohm; La Gazza Ladra (4 hds.), Rossini; Gypsy Rondo (10 hds.), Haydn.

Pupils of Wm. G. Pritchard.

March West Point (4 hds.), Sudds; A Dream, Ferber; Le Carillon (4 hds.), Ringuet; Emperor March (4 hds.), Von Blon; March of the Priests, Mendelssohn; Meditation, Waddington; Procession March (4 hds.), Rathbun; Water Lily, Lack; Sunflower Dance (4 hds.), MacCly-mont; June Rose Reverie, Fullerton; Souvenir Dumont; Pizzicto (4 hds.), Delibes; Bird of Trovatore, Verdi; Pizzicto (4 hds.), Delibes; Bird of Paradise, Sydh; The Retreat (4 hds.), Kolling; Chanson Des Alpes, Ryder; Sextette from Lucia (4 hds.), Donizetti; Polka—March, Ringuet; Twitterieg of Birds, Bilhema; In a Whirl, Wachs; Rigaudon (4 hds.), Chamlnade.

Pupils of George H. Allen, "Spring-Flower Recital."

Awakening of Spring, Haberbier; Spring Song, Fielitz; Hearts and Flowers, Tobani; Flower Songs, Lange; Flower Song ("Faust"), Gounod; La Rose, Wollenhaupt; To a Water Lily, Macdowell; He Has To a Wild Rose, Macdowell; Minuet; From Flower to a Sweetheart, Tod (Butterflies), Minuet; Ketterer; Hedge Flower, Kuhlau; Valse des Fleurs, Ketterer; Steele; Roses, Schubert; In an Old-Fashioned Garden, Steele; Sunflower Dance (4 hds.), MacClymont; Violets, Wood-man; Daisies, Hawley; The Sweetest Flower that Blows (female chorus), Hawley.

Pupils of Miss Dora W. Bockrr.

The Merry Moments, Wachs; March Militaire, Ascher; The Little Haymakers (4 hds.), Smallwood; May Day, Rathbun; Nay Party, Wachs; Hunting Song, Gurlitt; Youthful Joy, Engelmann; Jack Tolks (4 hds.), Behr; Turkish Rondo, Kruckow; In the Green Meadow, Merkel; Lawn Dance, Heins; The First Ball, Lichner; Over Hill and Dale (4 hds.), Engelmann; Angel Voices, Goerdeler; Sweet Flattery, Schneckey; Minuet, Pederewski; Flower Dance (4 hds.), MacClymont; Violets, Wood-Germany, Moszkowski; Zampa (4 hds.), Herold. Butterfly, Lavallée.

Pupils of Frederick A. Williams.

Spanish Dances, Nos. 1 and 4 (4 hds.), Moszkowski; Dreamland, Engelmann; In the Park, Williams; How Sweet the Moonlight Sleeps, Decevee; In Italy, C. J. Wilson; Spring Song, Merkel; The Mill Song, Ringuet; Valsette, Borowski; Second Valse Caprice, Eyer; Pilgrims' Chorus ("Tannhäuser"), Wagner Lange; The Chase, Rheinberger; Rustle of Spring, Sinding; Birthday March (6 hds.), Behr; The Palms, Leybach; Marche Hongroise de Concert, Kowalski.

Pupils of Arnold N. de Lavinski.

Sonata in F major, for violin and piano, Grieg; Andantes et Caprice, Mendelssohn; Nocturne, Koelling; Tannhäuser Fantasie, Lang; A la bien Aimée, Schnell; Sonata, Op. 2, No. 1, Beethoven; Festlicher Umzug, from Suite, Op. 21 (2 pianos, 2 hds.), Kaun; Rondo Caprice closo, Mendelssohn; Fruehlingsrauschen, Sinding; Fantasie Impromptu, Chopin; Octave Study, Kullak; Valse de Concert, Wieniawski.

Pupils of Mrs. L. C. Tucker.

Polonaise (8 hds.), Chopin; Gipsy Dance (4 hds.), Rosenberg; The Boy and the Butterfly, Engelbrecht; Cavalleria Rusticana, Mascagni; Galop (6 players), Smith; La Cubanola, Lenzberg; Polonaise, Op. 117 (3 pianos, 9 players), Meyer; Pastorale, Mozart.

Piano Recital by Advanced Pupils of the Academy of Mt. de Chantal, Wheeling, W. Va.

Sonata in E minor, Grieg; Gnomen-Reigen, Liszt; Polonaise, F-sharp minor, Chopin; Ballade, Grieg; Serenade, Schubert-Liszt; Etude in D-flat, Liszt; Dinorah, Meyerbeer-Hoffman; Caraeval, Grieg; Eleventh Rhapsodie, Liszt; Sonata Appassionata, Beethoven; C Minor Fantasie, Mozart; Caprice Espagnole, Moszkowski; Pastorale, Scarlatti-Tausig; Waltz in E major, Etincelles, Gondoliera in G Minor, Moment Musical C-sharp minor, Waltz in A-flat, and Barcarolle, Moszkowski.

Pupils of Wm. A. Wolf.

Egmont (6 hds.), Beethoven; Sonata, Op. 7, 1st movement, Beethoven; Love Valse, Op. 37, No. 2, Moszkowski; Gavotte D major from 6th 'Cello Sonata), Bach; Spring Song (by desire), Mendelssohn; Sonata, Op. 29, two movements, Beethoven; Impromptu, Op. 90, No. 3, Schubert; Invitation to the Dance, Op. 65, Weber-Tausig; A la bien Aimée, Valse, Op. 30, No. 2, Schütt; Masurka, No. 2, C minor, Borowski.

Pupils of Mrs. Jennie J. Stoffel.

Starry Night, Smith; Silver Stars, Bohm; Convent Bells, Bollman; Longing for Home, Jungman; Flower Song, Lange; The Buttercups, Resch; Farewell to the Alm, Lange; Golden Rain, Cioy; Singing Birds, Voye; Qui Vive, galop de concert, Op. 12 (4 hds.), Gaas; Frolic of the Frogs, Watson; Sunflower Dance (4 hds.), MacClymont; The Palms, Leybach; Caroling of the Birds, Michens; Marionettes, Rohde; Faust, Leybach; La Grace (4 hds.), Bohm; Kindergarten March, Pfefferkorn; May Day, Wittman; Wind and Tide (4 hds.), Hewlitt.

Pupils of A. W. Pike.

Dawn of the Century March, Psull; Elms Schottische Hartman; Petite Waltz, Holst; The Singing Bird, Watson; Farewell to the Alps, Bohm; The Alpine Hut, Lange; Scarf Dance, Chaminade; The Silver Nymph, Heins; Sweet Memories Waltzes, Williams; Bucephalus Galop (4 hds.), Michenux; Enchanted Bells, Rathbun; Frolic of the Butterflies, Bohm; Music Among the Pines, Wyman; The Autumn Rose, Waltz Leate, Wachs; The Hunter's Call, Bohm; Polonaise Brillante, Decevee; Felicia, Joyeux Caprice, Lack; Alice, Ascher.

Pupils of Mrs. C. A. Fiuloc.

Marche Imperiale (2 pianos, 8 hds.), Dorn; Masurka Brillante, Blumenschein; Song Without Words, Van Gaal; Polonaise (2 pianos, 8 hds.), Kleken; Air de Ballet, Tlomé; Fantaisie (2 pianos, 4 hds.), Mendelssohn; Elfenreigen, Heins; Carmen (2 pianos, 8 hds.), Bizet; Pilgrims' Chorus, Wagner; A Toute Vapeur (2 pianos, 8 hds.), Goldbeck; Spining Song, Venn; Ave Maria (2 pianos, 8 hds.), Gounod-Bach; Polacca, Biehman; Teufels Vatzeli (2 pianos, 4 hds.), Sippé; Mazurka, Saint-Saens; Danse Brillante, Bohm.

Pupils of Miss Anna Metcalfe Smith.

Magic Fire Scene ("Walkure"), Wagner-Brassin; Stac cato Caprice, Vogrich; Butterflies, Op. 156, No. 1, Gurlitt; In the Gondola, Op. 103, Bendel; By Moonlight, Op. 130, No. 3, Bendel; Rippling Brooklet, Op. 348, Spindler; Nocturne, Op. 37, No. 2, Chopin; Pierrette, Air de Ballet, Op. 40, Chaminade; The Whispering Winds, Wollenhaupt; Waltz (Faust), Gounod-Jaell; Arabesque, Op. 40, Meyer-Helmund; Rigudeto, Verdi-Liszt; Spring Song, Op. 43, No. 6, Grieg; Valse Brillante in A-flat, Op. 34, No. 1, Chopin; Kamennoi Ostrow, No. 22, Rubinstein; Tannhäuser March, Wagner-Liszt.

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